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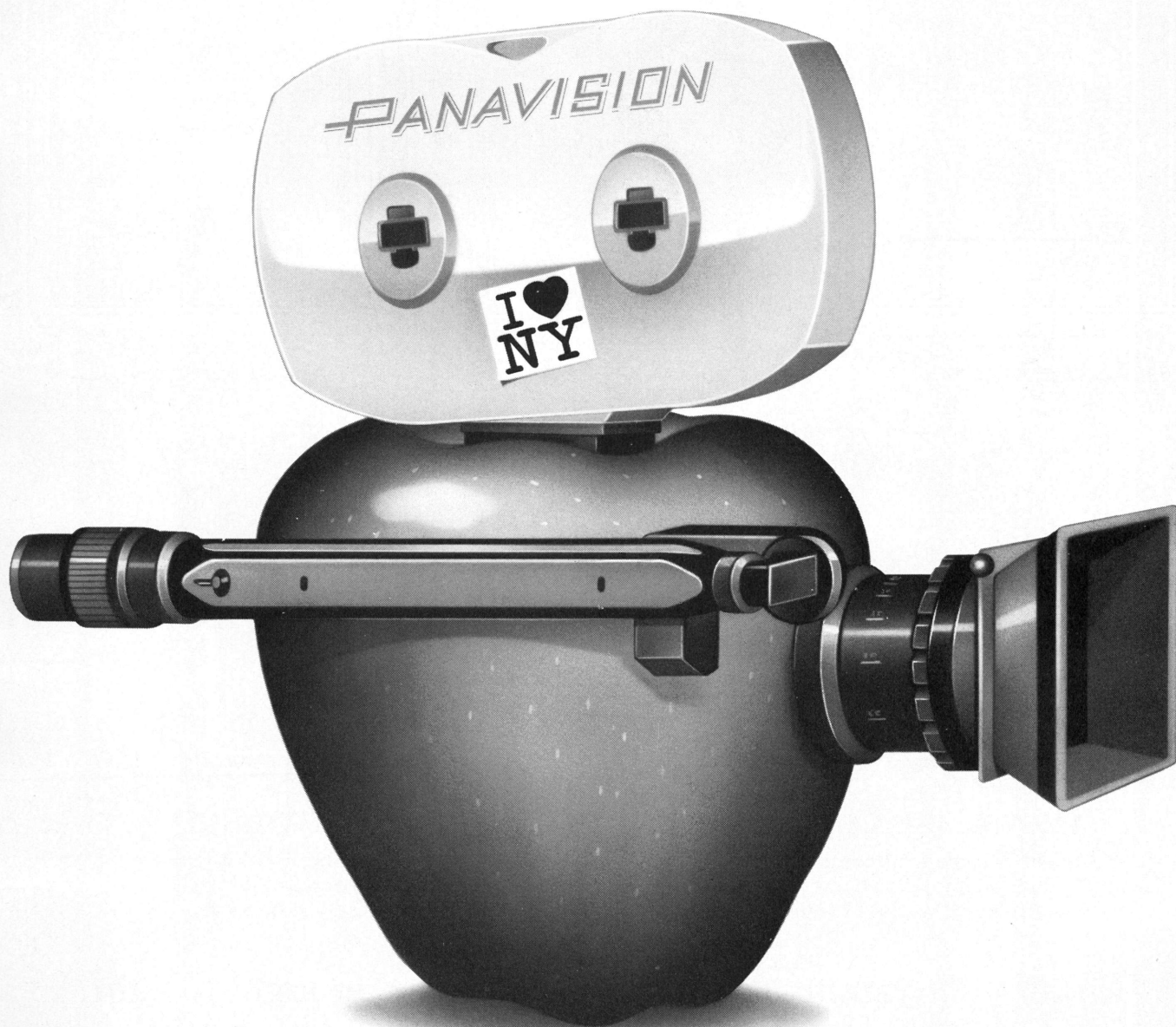
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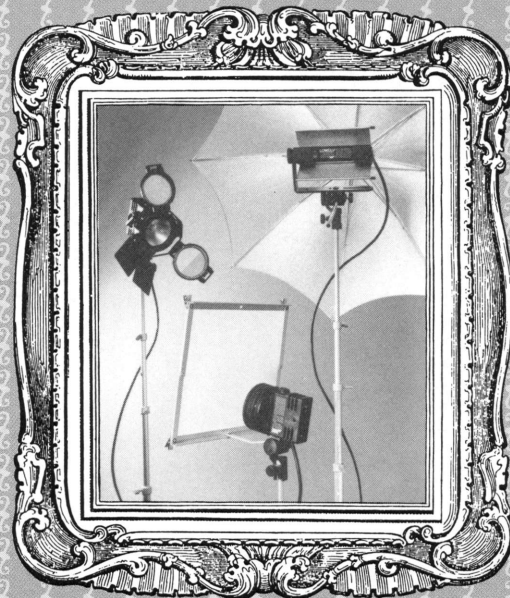
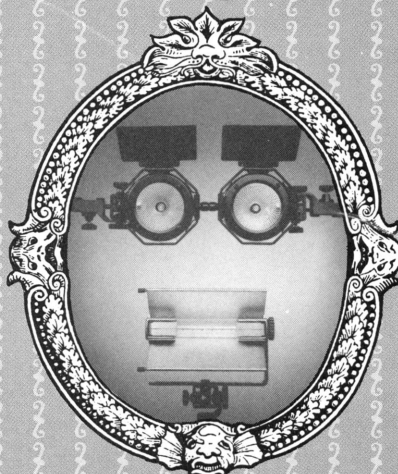
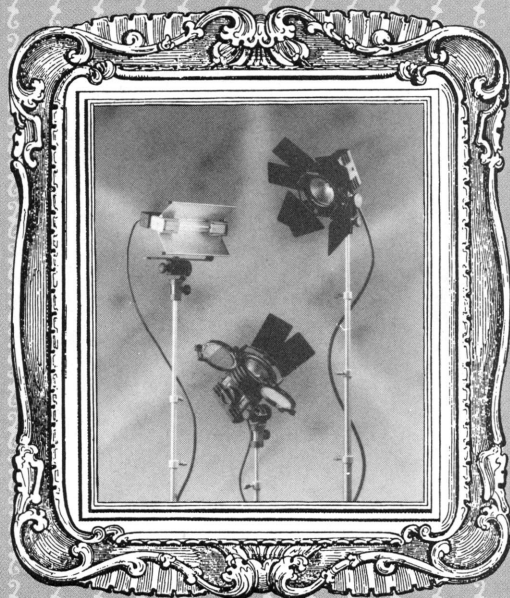
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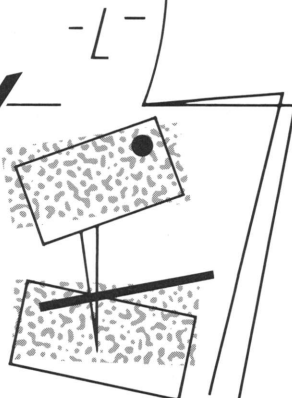


On Our Cover:
Don, the Horse enjoys television with Bobcat Goldthwait in a scene from *Hot To Trot*.
Photo by Christine Loss.

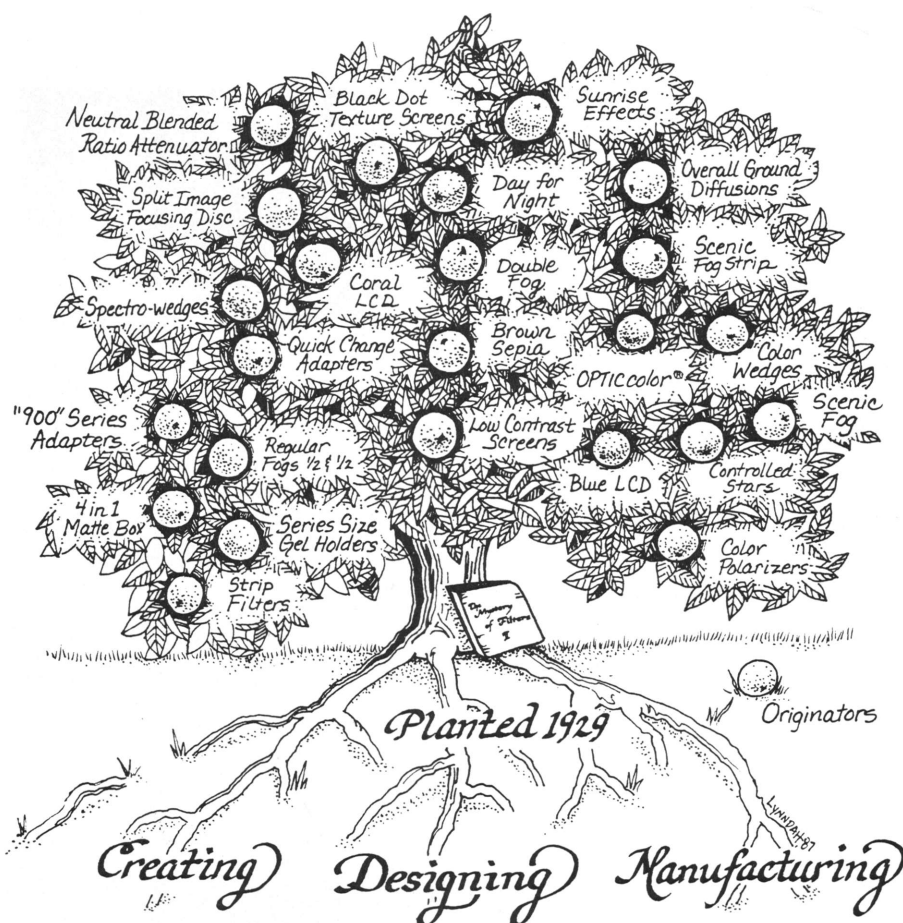
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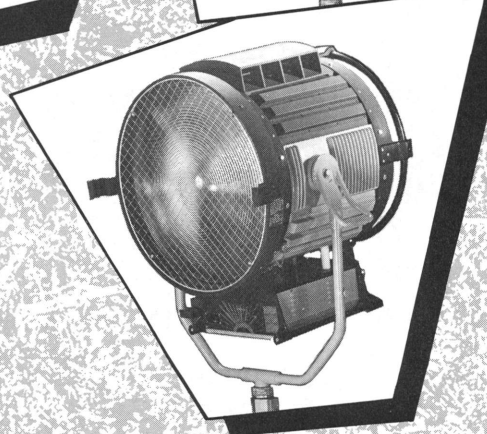
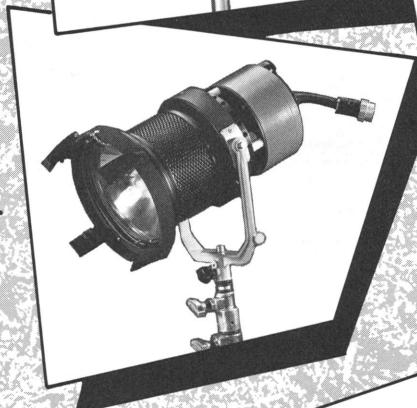
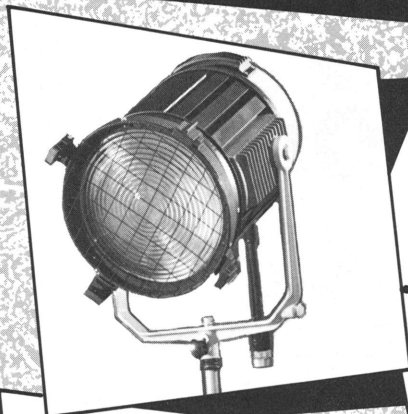
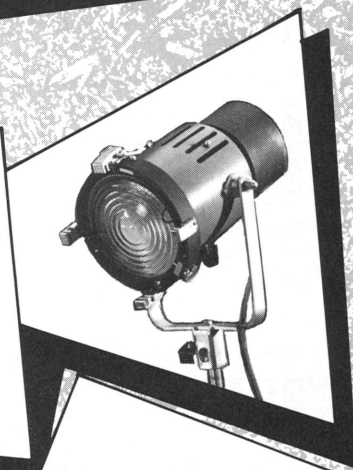
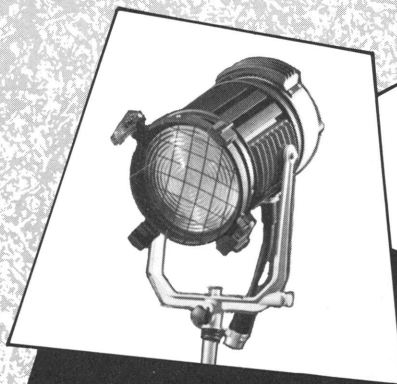
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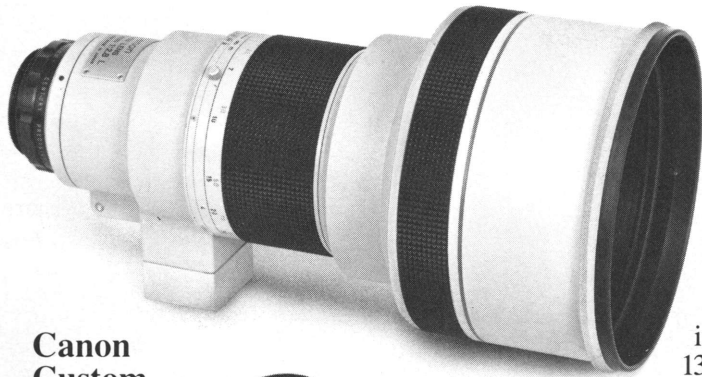
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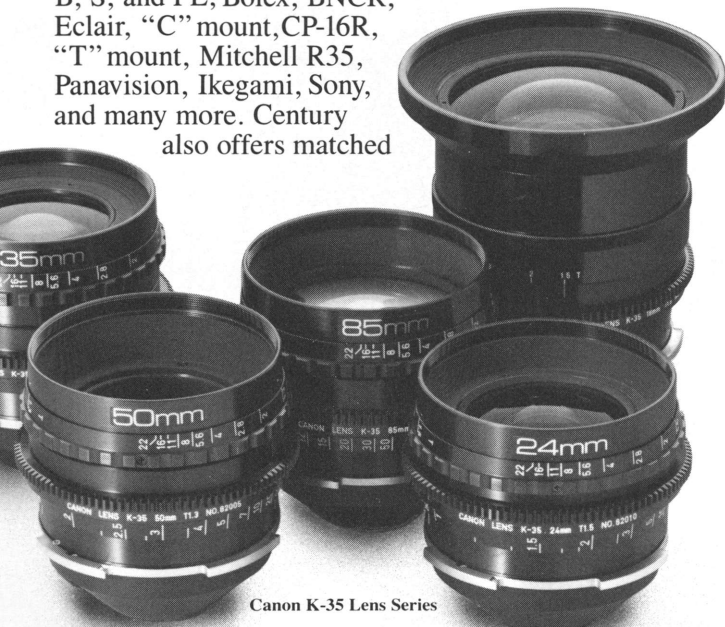
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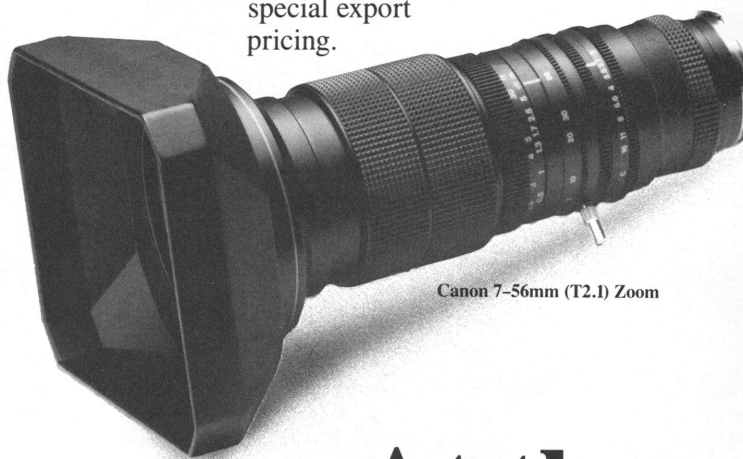
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*At left: the
18-90mm Techno
Cooke T2.3*

*At rear: the
25-250mm Techno
Cooke T2.3*

*At right: the
18½-55½mm Techno
Cooke T2.4*

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New 18-90mm

The new 18-90mm is almost a stop faster and a little wider-angle. So is the 18½-55½mm. The 25-250mm is about 1⅓ stops faster. For a ten to one, that's a lot.

Accurate T stops

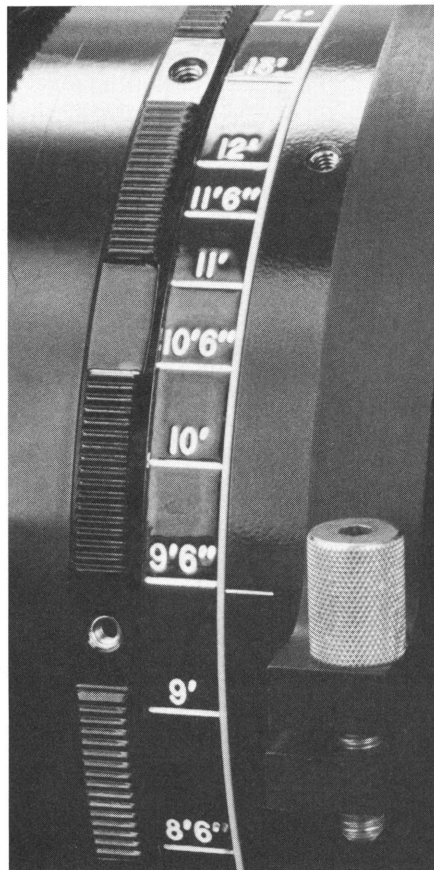
Are they really that fast? We've run tests: the wide-open T stops are as marked, with no edge falloff. You can use them on city streets at night—the background will hold, edge to edge.

New designs

Because the 25-250mm is that much faster, people have asked us: "Is it as good as the T4?" Yes. Technovision had these lenses custom-built for them by Cooke—new glass, new mountings, new movements.

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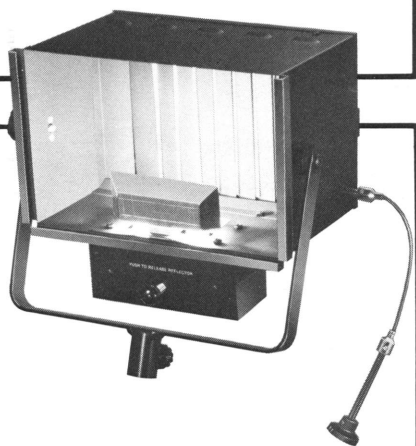
People complained to us that the 25-250mm Techno-Cooke, as delivered, had its focus distance scale reversed. So we fixed that, on all of ours.

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Letters

Color(ization) of Money

My profession – patent law – is not without its lighter moments. For instance a few months ago, an inventor came into my office with a device which looked very much like a harmonica stand; he explained that actually it was a sandwich holder for executives forced to eat on the run.

I've also seen devices which would enable one to smoke in one's sleep, and others which would facilitate reading while driving.

But last week I encountered the topper of them all: a gentleman from Atlanta who claimed he was going to revolutionize the way we look at movies. He said that his invention was going to do for "colorization" what Ferrari did for the wheel.

What the man claimed he had developed is a computer program for re-processing pre-existing movies which picks up where colorizing leaves off. The program – "MacMovie" – involves five new ways for computer assisted viewers to enhance and update tired old movies, in much the same way as a tailor might narrow or broaden an out of date tie or lapel.

As the clever computer whiz gave "MacMovie" a test drive right there in my office, I watched – slack jawed – and marvelled at the hocus-pocus of 21st century science.

What follows are descriptions of what I saw, accompanied by the inventor's sales pitch for each computerized gyration. See if you wouldn't have been impressed, too.

"Auralization" – A process for adding dialogue to silent films. "Chaplin would have used sound if he had it. Besides, folks go to movies to be entertained, not to read."

"Whitewashing" – A process which adds happy endings to films that previously ended tragically. "Just imagine how much better a movie *A Streetcar Named Desire* would have been if Blanche DuBois got a facelift and liposuction and started a new career as an aerobics instructor."

"Catharsisization" – Or "personalization" – A computerized technique for substituting one face for another in a pre-existing film. "For fifty bucks, a client sends

us their yearbook photo, and the computer makes it appear as if Richard Gere is carrying THEM off at the end of the movie. The ladies will love it."

"Actionization" – A process which adds car chases to dramas which are otherwise static. "My *Dinner With Andre* meets *The Dukes of Hazzard*. You don't have to be a genius to appreciate burning rubber and crunching metal!"

"Mtvzation" – A process (pronounced: "empty-visation") for updating old movie soundtracks with a livelier, more upbeat rhythm. "Picture *The Sound of Music*, but with Julie Andrews singing White-snake and Springsteen instead of Rogers and Hammerstein. It would make the film more accessible to today's kids."

And the gentleman from Atlanta elaborated: "In time, this technology could be applied to almost ANY form of art. We could make *The Last Supper* take place at Elaine's, and even make it *The Last Lunch*. Or Picasso's Blue Period could become his Green Period, if that's your preference. I mean, why repaint your living room to match your art collection when the reverse is so much easier?"

I contemplated this for a moment. Just last week I had repainted my den. Maybe the man had a point.

—Les Firestein
New York, NY

Captain Power

It was with great interest that I read your article concerning "Captain Power and the Soldiers of The Future." Peter Benison and his crew did an outstanding job in shooting one of the most complex shows ever attempted.

It should be pointed out that "the transfer house" referred to in your article was indeed Motion Picture Video of Toronto. Not only did our colorist Ross Cole transfer every foot of "Captain Power," Motion Picture Video also handled all off-line editing, Artstar Computer graphics, on-line editing, and all of the electronic effects for the show. In all, we transferred over 500,000 feet of 35mm neg for this series.

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casting. We wish Landmark Entertainment and all concerned with "Captain Power" continued success.

—John Whish
 Toronto, Canada

This Letter Shouldn't Be Necessary, But...

I have read many articles about 3 perf since my article "3 perf in the Future" appeared in the July '86 issue of American Cinematographer and of course I have read most of the articles through the years since the mid '50s which generally say that it would be a good idea to go 3 perf which became very logical the same day that the wide screen system was introduced. The idea is so simple. There are thousands of film technicians over the years who have come to the same conclusion but who never published anything about it. I was one of them. The time was not right.

When I started to plan the practical application of 3 perf in 1984, I thought either now is the time or never. I was very lucky to have Panavision in Los Angeles, the lab Film Teknik in Stockholm, as well as a production company "Sandrews" in Stockholm with me, and we together, in the summer of 1986, made the first feature film ever shot on 3 perf.

Now, when 3 perf seems to be a "format for the future," many people have come forth to explain that 3 perf is an old story and not a new innovation by me and Panavision. And they are correct. It is an idea that many film people have had in their minds.

The only difference is that I, together with my friends, have put in enormous effort and energy to prove in practice, by continuous feature production in Sweden (six features by the end of 1987) and by TV production in L.A. and London (10 series/ dozens of episodes), that 3 perf is a system for now and the future. Today it is of minor importance what was written in 1954, 1960, 1984, 1986, etc.

Today what is important is that we have a system which can be very good for all of us working with film cameras, in the lab and, when the time comes, on the distribution side. We all can benefit. 3 perf will help those of us working in 35mm film to efficiently compete with other media and maintain superior quality with less cost into the next century.

—Rune Ericson
 Stockholm

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ShowBiz Expo, 'World's Fair' of Technology

The fifth annual ShowBiz Expo June 11-13 at the Los Angeles Convention Center has added new attractions. Highlights are:

A production stage which is a complete working set. On display throughout the show, it will come to life each day with demonstrations by expert cinematographers and lighting directors.

The Video Post Theatre is a working on-line post-production suite with the latest in currently available technology, including demonstrations of editing with special effects throughout the show by television and feature editors using prime time footage.

The Computer Graphics Exploratorium gives free hands-on training in computer generated graphics. Attendees can participate in lab sessions as experts guide them through the capabilities of a high end computer graphics system.

The Screening Room will offer a respite when the feet are tired but the mind is still active. It is a comfortable lounge area where video towers will run award winning clips, videos, commercials and computer graphics from major competitions around the country. Attendees will have a chance to show their newest projects as well.

A special effects and animation studio will surround the Screening Room with booths playing demo reels of the best that international animation and effects designers have to offer.

Over 200 companies with products and services for filming, post production, insurance, casting, location assistance, etc. will be on display. A special location equipment area is dedicated to large production equipment like cranes, trucks and camera helicopters.

The professional audience of producers, directors, production managers, writers, cinematographers and others are concerned about the integration of technology with the creative process. ShowBiz Expo offers an opportunity for this unique audience of creative and production profes-

sionals to keep up with changing trends through seminars, exhibits and the new production attractions.

For further information, (213) 668-1811.



New Shot Box

Cinema Electronics, manufacturers of the Video Flicker Processor, introduce a second product to expand the capabilities of video assist. The compact Shot Box is designed to preview effects with an existing video assist system, instantly, on the set, long before the film could get through optical.

The control panel offers the user finger-tip access to a multitude of functions. The mix mode provides for superimposing the contents of the frame store with a live video image. The split screen wipe facility lets the operator create any number of different wipe patterns; horizontal, vertical, or both directions simultaneously. Shot Box also provides an advanced compare mode to help recreate a scene setup. Shot Box can also mix two moving images together to simulate a traveling matte.

Shot Box features ultra high resolution frame store, frame synchronizer, multi-mode switcher, horizontal and vertical positioning controls, dual output distribution amplifier, front panel controlled A/B input selection, 12 V DC 500mA operation, dual standard compatibility-RS and CCIR, and a low power indicator.

Shot Box will run for over 14 hours on a standard 12 volt camera battery. An internal frame-store backup battery

guards against accidental power outage; weighs under 3 lbs. and easily fits into a standard briefcase.

For more information: Cinema Electronics: P.O. Box 120, Hermosa Beach, California 90254. Phone: 1-800-Mr. Video or (213) 376-0403.

Electro Controls to Move

Strand Lighting, Inc. announces that it is to consolidate the production and sales/marketing operations of its subsidiary division Electro Controls, Salt Lake City, with those of Strand Lighting in Rancho Dominguez, California, in order to create a single major manufacturing facility to service its North American market.

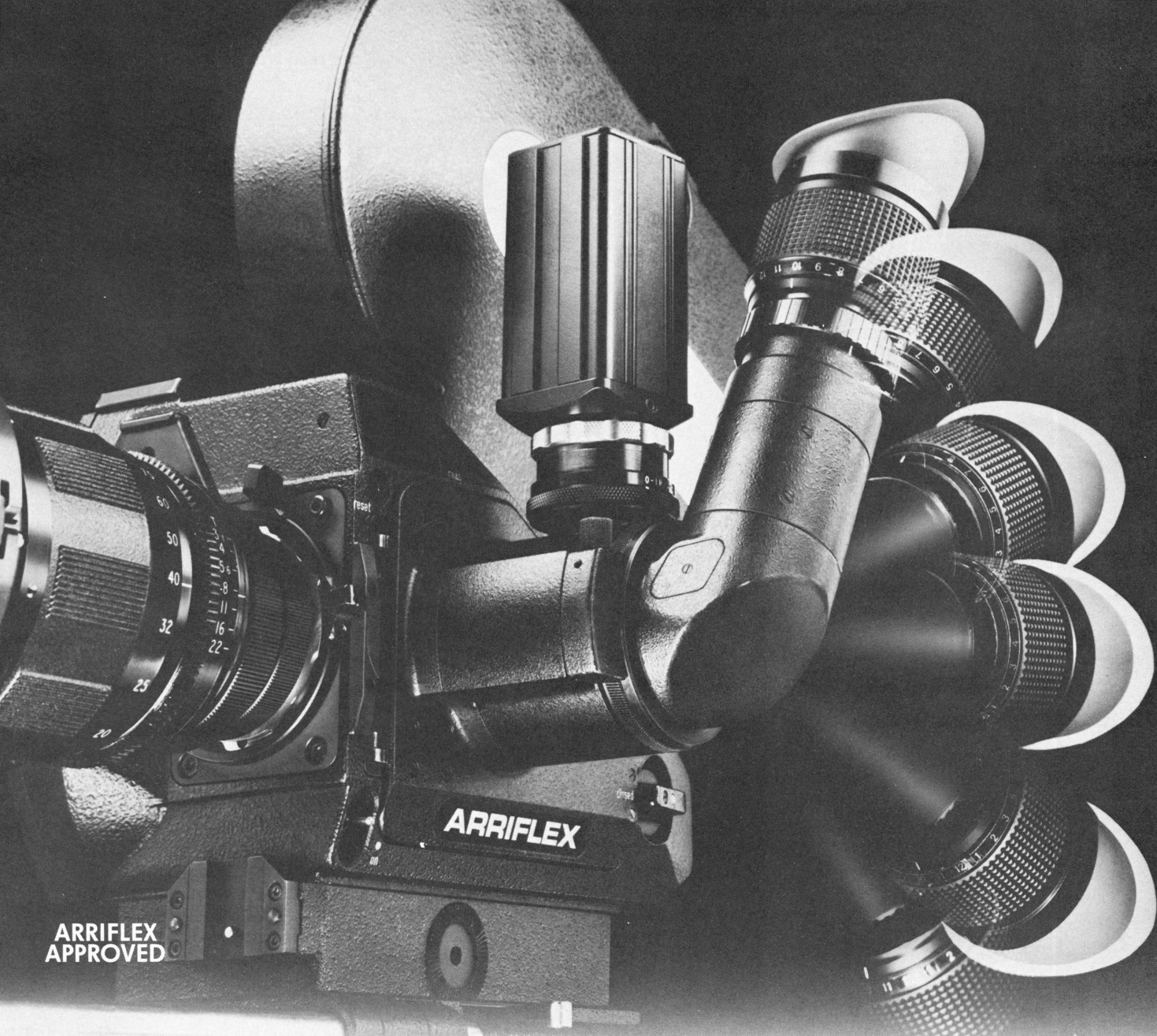
Electro Controls' Research and Development department will remain in Salt Lake City.

Strand Lighting, Inc. is a leading producer worldwide of lighting products and controls for the Entertainment and Architectural industries. For further information contact: Richard C. Snodgrass. (801)487-6111.



Rocker Plate

Birns and Sawyer's new rocker plate allows panning and tilting in an extreme low angle position. It has a lockable pan with a smooth action, dampened by a delrin bearing in high viscous grease. The tilt can either rock freely or lock at any desired angle, up to 45° with many cameras. The tilt locks without the use of tools, and doesn't



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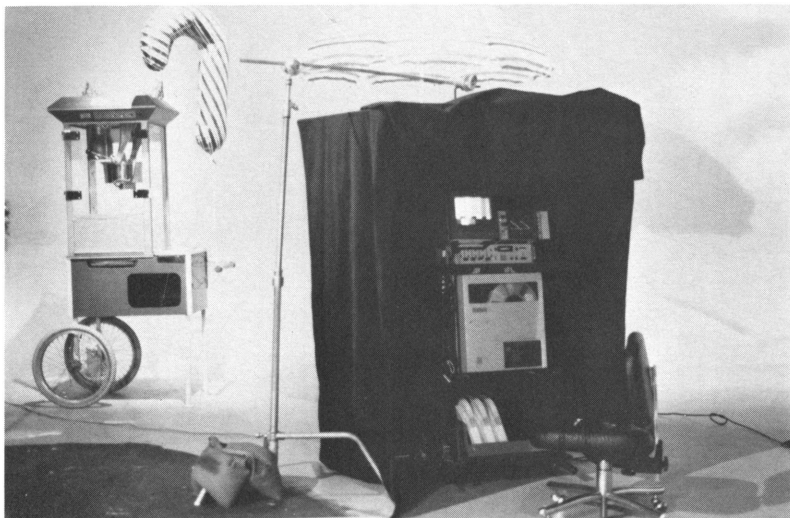
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limit one to pre-set angle choices. The rocker plate holds the camera 3 1/4" from the ground.

For more information: Birns & Sawyer, Inc., 1026 N. Highland Avenue, Hollywood, CA 90038. (213) 466-8211.

the definitive flicker generator, a highly linear dimmer, and in addition LiteFX is a versatile chase generator.

EPROM circuitry creates 2, 3, or 4-phase chases in either direction. Custom chase sequences can also be programmed



VidTent

This five sided Duvateen enclosure fully envelops the video technician, an observer, the video equipment and the cart it rides on. Inside the VidTent the remote video tape operator may monitor his or her entire video system without any distractions from direct or reflected light. With one C-stand for support the VidTent stands 5 feet high, 3 1/2 feet square. The front side contains a 4 foot high door flap, which when shut utilizes several strips of Velcro in the seams creating portholes for two to four outside observers to stick their heads inside and monitor the video. The rear panel contains a 3 foot white double pull zipper for easy entry to the back of the video equipment.

The VidTent may be battened down to sandbags by utilizing two metal grommets which are attached to the bottom front corners. The VidTent can be attached directly to the video cart.

For more information: Greg Padilla Lighting, 20224 Sherman Way #31, Canoga Park, Ca. 91306, or call (818) 888-9549.

Lighting Channels

Now lighting directors have at their command four lighting channels that can simulate lighting effects from TV flicker to a raging fire to romantic firelight. LiteFX is

on demand for individual customer needs.

Remote control capability is included as a standard feature. Computer remote control offers simultaneous control of multiple units, making possible additional effects such as linked flicker, multi-channel chase, and multi-scene pre-set conventional dimming.

Features include: 4 independent channels, 1800 watts/channel, independent control of flicker rate, average intensity, and flicker amount per channel; ultralinear high quality light dimmer; and chase generator – 2, 3, or 4 phase.

For more information: LiteFX, 1254 Vista Court, Suite 9, Glendale, CA 91205. (213) 662-0454.

Editing Program

The Editor's Notebook, a powerful film/video production tool for IBM PC's and Commodore 64/128's has been created for use by film/videomakers, editors, animators, composers, and post-production facilities. Its many uses include the capability to create logs and edit lists of any length in either SMPTE or film edge numbers (or both). Logs and lists can be compiled, revised, and printed out along with scene/take, slate info and shot descriptions.

Besides its cataloging, time and cost-cutting capabilities, one of its features is the ability to calculate precise in/out film edge numbers (16 or 35mm) from various

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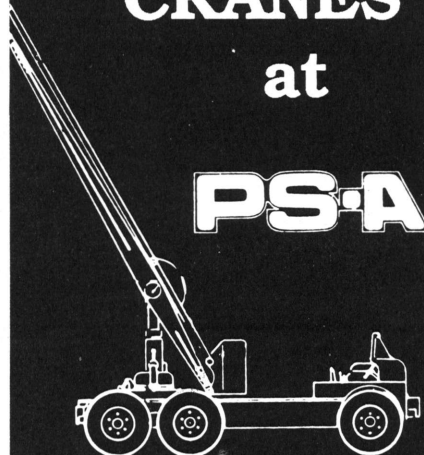
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For more information: Computer Arts, 120 Virginia Av, Dobbs Ferry, NY 10522. (914) 693-8198.

Soundtrack System

Precision Audio, Inc., of Dallas recently announced the implementation of a new system and process for the production of complete soundtracks for 35 and 16mm motion picture film, with options including studio dubbed dialogue, sound effects, Foley, and music.

The system and process, which was invented in 1986 and has been under construction since then, was completed in November, and a patent has been applied for.

Designed and built by Rick Shepard, president and owner of Precision Audio, Inc., the system eliminates the use of mag film dubbing equipment in the soundtrack production process, and substitutes a totally computerized 24 track soundtrack editing and production system.

Means are provided for transfer of the original 35 or 16mm motion picture work print (and any on-location sound, if it is to be used), to a video and 24 track tape system for production purposes. The finished soundtrack is moved to mag film, maintaining complete synchronization with the 35 or 16mm motion picture film.

The resulting product is a standard mag film that will synchronize with the original motion picture film on any standard selsyn interlock system.

Using this system, a 90 minute stereo motion picture sound track, completely suited for feature film purposes, including studio dubbed dialogue, sound effects, Foley, and music (including production of the music), can be accomplished, from a work print with zero sound, to completed mag film, by a three man crew (excluding dialogue and Foley actors) in as little as 300 hours.

For more information: Precision Audio, Inc. (214) 243-2997 - 11171 Harry Hines, Ste 119, Dallas, Texas 75229.

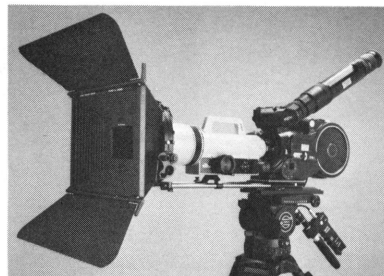
New VHS

JVC has introduced a new VHS deck. The HR-D630U HQ hi-fi stereo digital video cassette recorder's digital effects include creative special effects such as digital

zoom which lets the user zoom up the center quarter or any corner of the screen to full-screen size, freeze, strobe, and picture in picture.

The HR-D630U also offers a variety of multi-screen effects such as multi-screen intro search, which automatically locates all the index coded programs on a pre-recorded tape and sequentially displays a still picture from the beginning of each program on a sub-screen in either 4-, 9-, or 16-frame multi-screen mode. When the search is completed, the resulting multi-screen image will automatically be recorded for ten seconds at the beginning of the tape. The multi-screen mode can also be applied to the freeze and strobe effects as well as to channel scanning. Other digital effects include solarization and mosaic which let the user create fascinating video art.

For more information: JVC Corporation of America, (201) 794-3900.



Motorized Zoom Lens

OpTex has launched a motorised version of the converted Canon 150-600 f5.6 zoom lens. Originally developed in a fully manual mode for use with 16mm and 35mm film cameras, the lens in its latest configuration is now also suitable for ENG cameras. While focus and iris control remain manually operative, the lens now incorporates a zoom motor which is controlled by a microforce zoom controller with presettable zoom speed, which can be overridden for crash zooms.

The lens can be powered via the accessory Fisher socket found on the Arri SR, Arri III, Arri BL III and Arri BL IV. When using an external 12v power supply, an auxiliary cable is available, for use with video or other film cameras. The lens, which weighs approximately 4.25Kg incorporates the OpTex Universal Mount system and thus will accept any motion picture lens mount or electronic camera mount.

The zoom range of 156/600mm gives an angle of view range of 16°20' (150mm) to 4°10' (600mm) without notice-



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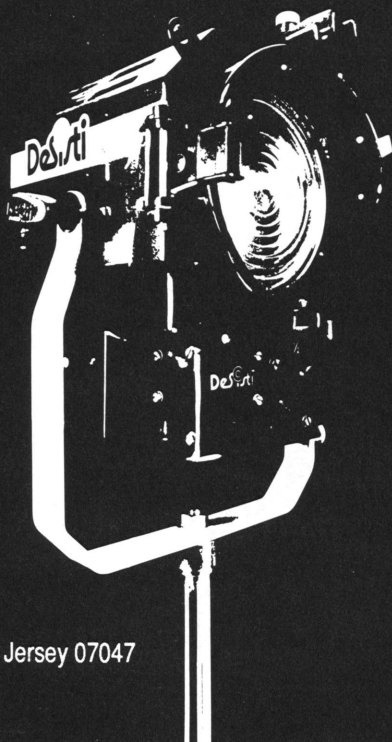
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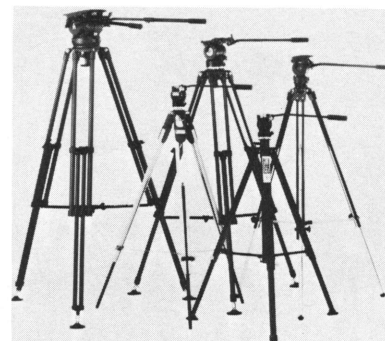


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able ramping of its f5.6 aperture. With a x2 extender the overall range is extended to 300/1200mm with an effective aperture of f11 and an angle of view range of 8°15' (300mm) to 2°05' (1200mm).

Range extenders available for use with Universal Mounted lenses and which are located between the lens and mount include: a x2 for film mounts only; a Dual x2 and x1.4 for film or video mounts. For Sony, Hitachi, JVC or Ikegami mounted lenses a x2 is available.

For more information: Optical & Textile, Ltd., 22/26 Victoria Road, New Barnet, Herts., EN4 9PF, England. Tel: 01-441 2199.



New Camera Support Systems

Miller Fluid Heads (USA) Inc. has introduced five new camera support systems for television, motion picture and still photographic applications.

The Miller "System 80," designed primarily for television field production, accommodates cameras equipped with top mount monitor, zoom lens, rear controls and prompting systems weighing a total of 80 lbs. The new System 80 is also at home in a supporting role for many similar weight 16 and 35mm film cameras.

Both weight and cost savings have been achieved with the introduction of the "lightweight special" and the "ENG special" editions of the popular Miller Systems 20 and 40. The System 20 Special weighs in at 2½ lb. less than a standard System 20 and features the new Miller Featherlite tripod. It is ideally suited to handle the latest generation industrial/professional CCD cameras in ENG configuration. The System 40 ENG Special pares the standard System 40 down to its ENG essentials (with lighter weight tripod and single, non-telescopic pan handle) and delivers the news at a 3¼ lb. weight savings and

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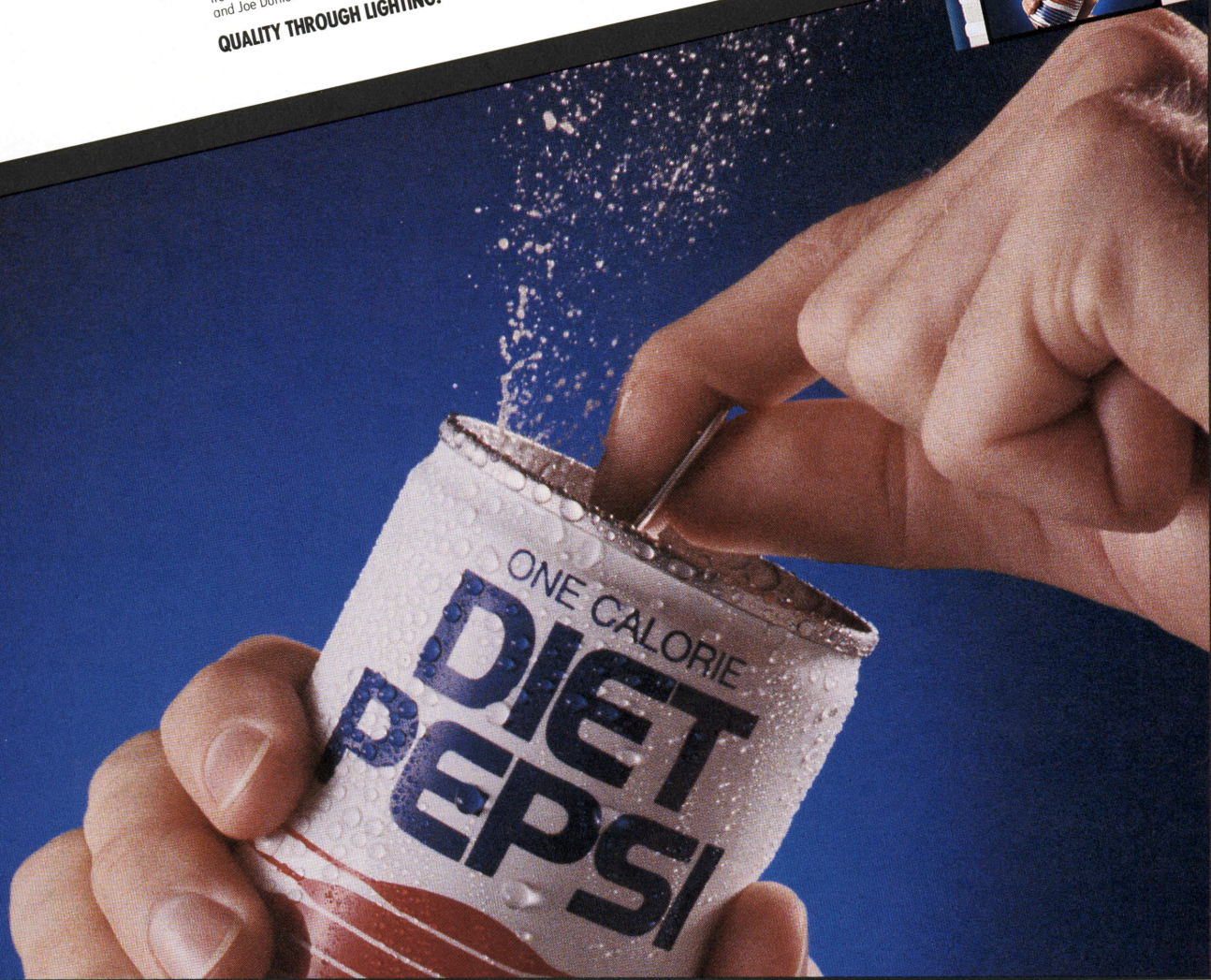
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Unilux is available for international use
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and Joe Dunton Cameras Ltd., London, England.

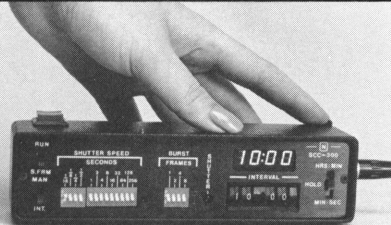
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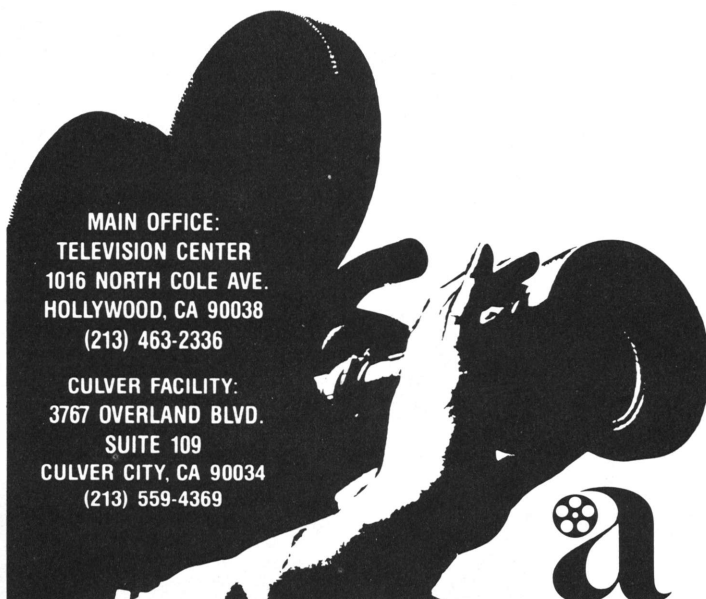
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For more information: Miller Fluid Heads (USA) Inc., 2819 W. Olive Ave., Burbank, Calif. 91505. (818) 841-6262.

"Spectra" Color Gradation Generator

Spectra is a new background color gradation generator highly compatible with many brands of character generators on the market. Spectra features internal two-level keying, so that any character generator with RGB and key outputs can be Spectra-connected to assure input text display over any Spectra background. Spectra holds more than 100 backgrounds in memory. Captions can be assigned a specific Spectra background.

As a graphics design tool, Spectra generates vertical, horizontal and diagonal color gradations, allowing a mix of shadings. Gradations can be generated over part or all of the background. In addition to enhancing television graphics, Spectra also provides designers with a "create your own background" facility through the use of its small, remote keyboard.

For more information: Aston Electronics Inc., 346 North Lindenwood Drive, Olathe, KS 66062. 913-782-4007.

Tube Cases

Nalpak has introduced a new generation of protective tubular cases for tripods, stands, booms, antennas, and other photographic equipment. The cases come in seven sizes. They are octagonal, with telescoping covers for firmer holding. They have twin handles, molded in for easy balancing when carrying, a new quick buckle for one hand release or strap adjustment, and a shipping label holder. The lightweight, rugged and shock resistant cases are made of crosslinkable polyethylene and are foam lined.

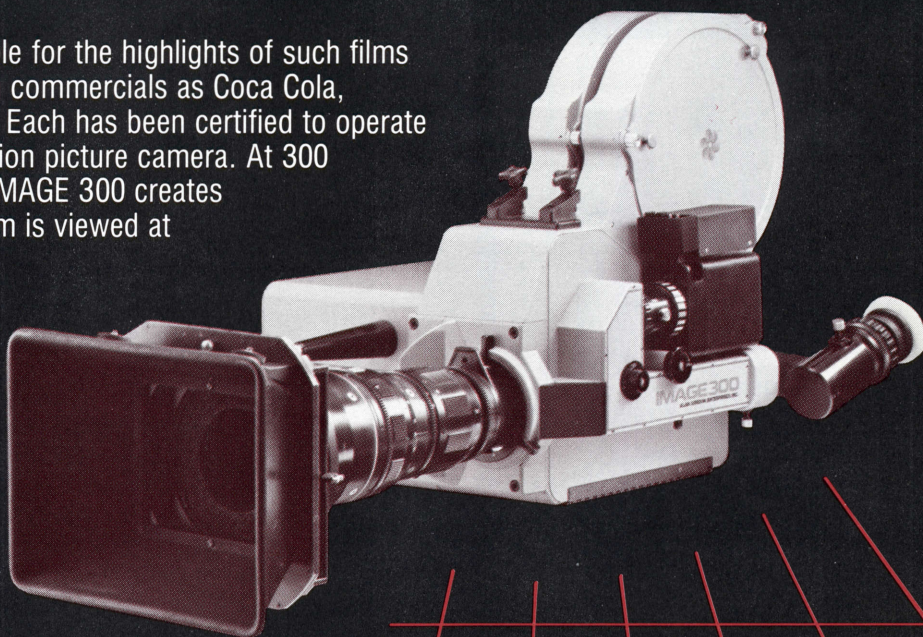
For more information: Nalpak Video Sales, Inc., 1937 Friendship Dr., El Cajon, CA, 92020. (619) 258-1200



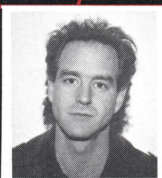
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Today's feature film and commercial makers find all the necessary production camera features in the IMAGE 300 including spinning-mirror reflex viewing and video assist, BNCR mount and the ability to use regular 35mm raw stock. So have one of your crew join this exclusive club next time you rent the IMAGE 300 camera.



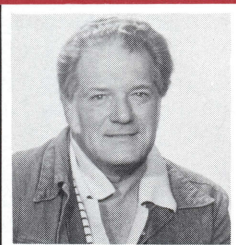
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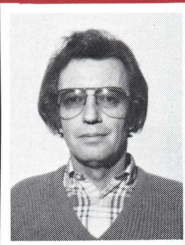
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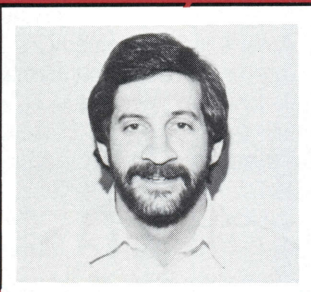
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The Bookshelf

by George L. George

Maurice Zolotow's **Billy Wilder in Hollywood**, reissued with an updating chapter, combines fact and gossip in a lively account of the director's notable career, stressing his abrasive personality that often alienated studio biggies but just as often yielded screen classics. (*Limelight*, NYC, \$12.95).

In **Comments on Film**, critic Giovanni Grazzini's wide-ranging interviews reveal director Federico Fellini's emotional response to everyday experience as a source of his filmmaking style, a visual interplay of reality and fantasy stimulated by the surrounding world. (*California State U. Press*, Fresno, \$11.95).

Kathe Geist's comprehensive study, **The Cinema of Wim Wenders**, probes the director's recurrent identity crisis and his revulsion from the spiritual emptiness of post-war Germany, reflected in the bleakly realistic films of his New German Cinema period. (*UMI Research Press*, Ann Arbor, MI, \$39.95).

In **Romantic Comedy in Hollywood from Lubitsch to Sturges**, James Harvey explores the elements of sophistication, slapstick and spiciness that brought new vitality to a familiar film genre. His detailed evaluation of films, directors and performers illuminates a turning point in the art of cinema. (*Knopf*, NYC, \$35).

Gerald Mast, in **Can't Help Singing**, examines 100 years of musical productions on screen and stage. This scholarly and entertaining book appraises the work of major directors, performers and songwriters, and clarifies the ethnic and societal roots of a rich musical tradition. (*Overlook*, NYC, \$24.95).

The function of background music in narrative films is perceptively discussed by Claudia Gorbman in **Unheard Melodies**, an analytical study of the nature, meaning and effect of the often only subconsciously perceived musical accompaniment. (*Indiana U. Press*, Bloomington, \$25/9.95).

New perspectives on the classic film are suggested by Bert Cardullo in **Indelible Images**. He questions accepted views on adaptation of literary material (*Room at the Top*), symbolic realization of dreams (*Some Like It Hot*), building of empathy (*Citizen Kane*) and other conventional treatments of narrative problems. (*U. Press of America*, Lanham, MD, \$28/15.75).

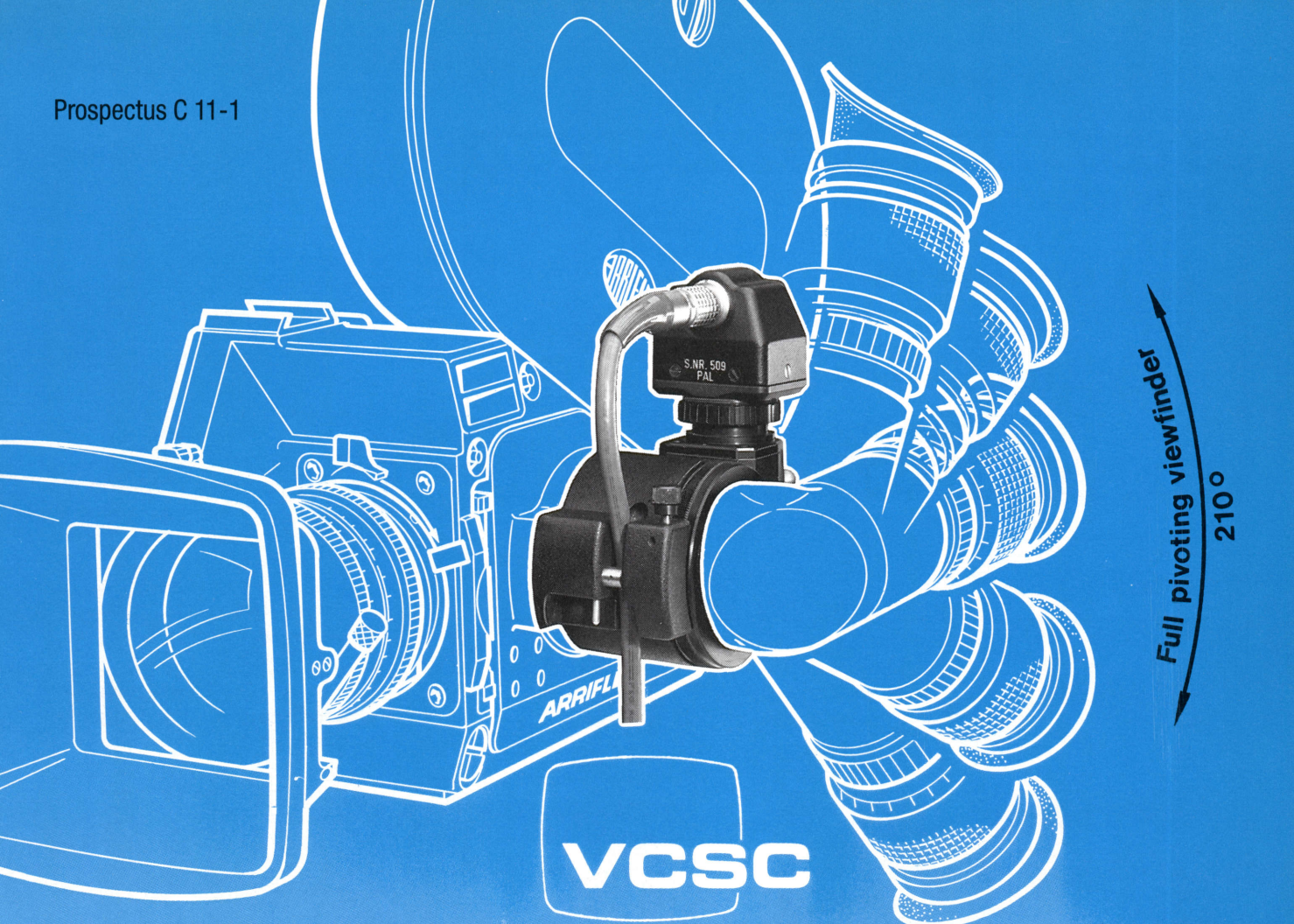
Evolution of social concerns in post-1945 movies is traced by Paul Monaco in a thoughtful and informative volume, **Ribbons in Time**. French New Wave, Italian Neo-Realism, German war films and American interest in nostalgia offer evidence of cinema's acknowledgement of changing times. (Indiana U. Press, Bloomington, \$28.50/10.95).

Cinema's role in exploring personality problems, genre identity, and human communication is defined in **Images in Our Souls**, edited by Joseph H. Smith and William Herrigan. Hitchcock's *Vertigo*, Bergman's *Cries and Whispers*, and Babenco's *Kiss of the Spiderwoman* are subject studies of interplay between the sexes and its appropriate screen presentation. (*Johns Hopkins U. Press*, Baltimore, MD, \$29.50).

Jeff Rovin's well-researched **Encyclopedia of Super Villains** inventories the most dastardly evildoers that ever haunted movies, television and the print media. Extensively illustrated, this compendium of some 1000 characters specifies their costume, weaponry, first appearance and biographical peculiarities. (*Facts On File*, NYC, \$29.95).

Covering the history of a popular genre, Larry Langman's **Encyclopedia of American Film Comedy** provides abundant and often original material on the performers, directors and screenwriters who created this often-dominant style, the movies that became screen classics, and the various categories identified by their type and content. (*Garland*, NYC, \$60).

Photographer Helmut Newton, whose style ranges from the overly erotic to



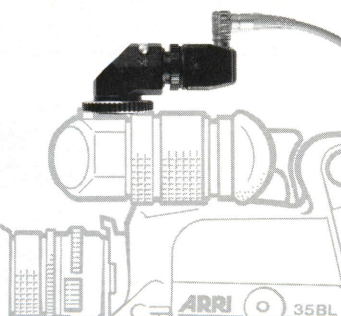
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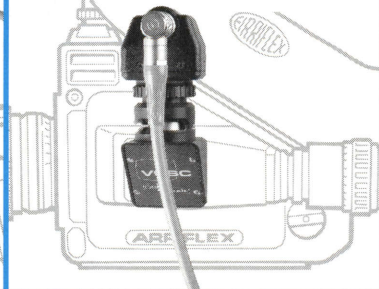
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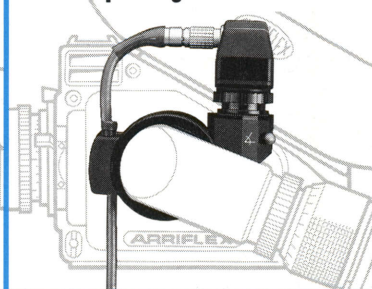
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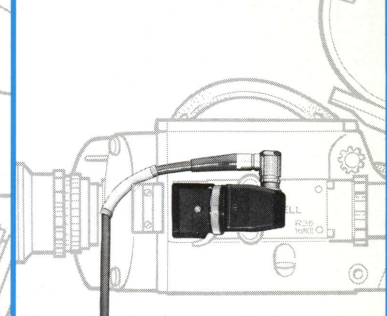
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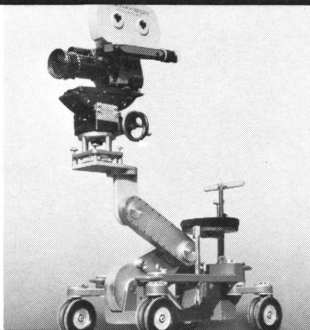
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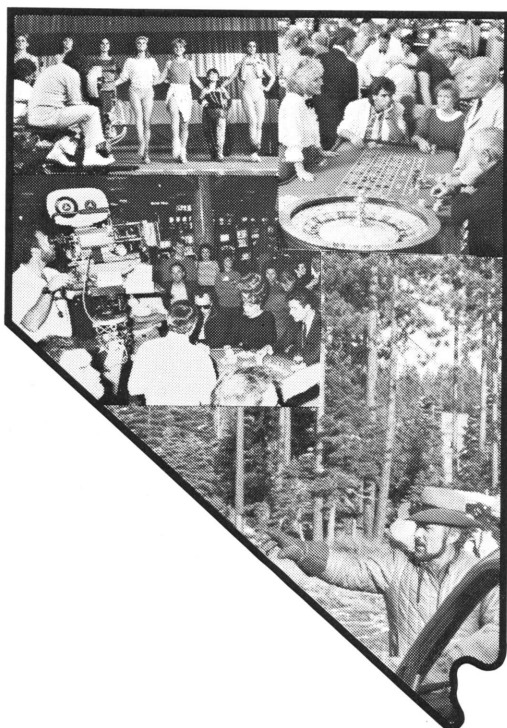
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The photography of the human body in motion and repose is surveyed by Jorge Lewinski in **The Naked and the Nude**, encompassing 150 years of the art from the popular French postcards to Muybridge's movement studies and the Marilyn Monroe calendar. The book's peerless illustrations feature the work of such camera masters as Ansel Adams, Edward Weston, Man Ray, Alfred Stieglitz, Philippe Halsman and Frederick Smith. (*Crown/Harmony, NYC, \$30*).

Bill Adler's **Fred Astaire: A Wonderful Life** is an engaging biography that explores the development of the performer's many-faceted talent during a lengthy career based on confidence and hard work. (*Carroll & Graf, NYC, \$11.95*).

A complex personality that welcomes challenge and risk is depicted by Eugene Pfaff and Mark Emerson in **Meryl Streep**, a critical biography of the star whose subtle acting style masks a consummate technique. (*McFarland, Jefferson, NC, \$18.95*). Photographer Eddie Sanderson's **Joan Collins** is a rich portfolio flaunting the glamorous actress in a variety of poses and settings. (*Fireside, NYC, \$10.95*). An illustrated album of child performers of past and present, Thomas G. Aylesworth's **Hollywood Kids** recaps the careers of 150 youthful performers. (*Dutton, NYC, \$19.95*).



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Powaqqatsi Explores Antiquity

by Leonidas Zourdoumis

How to photograph the old world driven to the edge by the new for Godfrey Reggio's second unusual feature length film? In other words, a kind of requiem for antiquity shown through modernist eyes? *Powaqqatsi*, a 90 minute non-verbal film, depicts the proliferation of Western culture and the ensuing displacement of indigenous ones. It is a comprehensive camera package

with which to record vanishing ancient worlds. Images that resemble ancient frescoes, bas relief, and renaissance canvasses intercut with those of the most modern type, detailing harsh renderings of the 'real' world.

Following is a chronolog of events that Graham Berry and I, co-directors of photography, experienced during the filming of *Powaq-*

Produced by Mel Lawrence
Directed by Godfrey Reggio
Leonidas Zourdoumis & Graham Berry,
directors of photography

qatsi. The film took us on a round the world trip, through 12 countries, carrying almost two tons of equipment (including two complete camera systems).

In Serra Pelada, Brazil, we watched as human ants covered the entire hillside. They followed in single file a treacherous path made slick with their sweat and the slime oozing from their burdens. Heads

were bowed under the weight of the sacks and hidden from view as dripping mud covered their bodies with an indigo sheen. From above they looked like insects, and even they themselves called the hordes in the pit 'ants.'

I heard a loud 'thunk' not 20 feet behind me, and turned around to see one of the load carriers slumping to the ground. A rock had fallen from above and hit him on the head. Those nearest dropped their bags and rushed to help him. I swung the camera around, tilted the tripod, punched up some 60-odd frames per second on the CE controller and turned the camera on. Composing the image as the camera came up to speed, I snapped the view into focus and saw his co-carriers lift him to their shoulders and carry him up the slope as intense back light reflected off their glistening bodies with an almost halo-like appearance.

It all started in January of 1986, when Alton Walpole and Godfrey Reggio had seen the IMAX film *Skyward* which I had shot. They wondered if I would be interested in photographing a sequel to *Koyaanisqatsi*. I had seen *Koyaanisqatsi* several times and thought very highly of it and its approach.

We started to lay the groundwork for style and photographic methods. Godfrey wanted nothing to do with pixilation and



Left: 'Ants' working at the Serra Pelada gold mine, Brazil. Below: An injured man is carried out by co-workers. Color illustrations are frame blowups from the film.

fast moving stuff, and in the course of discussions, visions of images like Breugel and Bosch came to be considered as the prime starting points. We would be travelling to diverse parts of the world and wanted to create pictures that did not make people think of documentaries, or glossy geographic magazines. We spoke of constructing a film whose imagery differed enough from normal cinematic styles that if a 'normal' picture appeared on the screen it would look out of place.

Specifically these ideas led us to using long lenses, high off-beat frame rates, and other equipment rarely used for this kind of filming, such as aerial points of view from helicopters and air-

planes, 'verite' filming with a Steadicam, a boom that gave us craning possibilities to 20 feet, speed/aperture controls to vary the frame rates in the course of a shot, high speed lenses for available light work, etc.

My assistant/technician Murray Van Dyke had done the preliminary survey of equipment and rental houses, and when all the numbers and gadgets were listed we got the extensive basic package from Clairmont Camera. During a subsequent visit there, I inquired about a 'left eye door' for the Arri because the eyepiece extension would have been too cumbersome in most of the situations we would encounter, and they showed me a prototype door being prepared for a video pickup. The eyepiece was displaced to the left enough to permit me to use my left eye and not bump my head on the magazine so we rented the prototype without the video part and it served me perfectly.

During excursions to equipment suppliers, I came across an anamorphic adapter which I decided to use in certain shots by tilting and distorting the image from the rectilinear. It worked very well, especially when combined with a pan or tilt to give the impression of buildings leaning from one side to another as the anamorphic axis was rotated during the shot. The effect was quite impressionis-



Reggio, Van Kyke and Zourdoumis on the street in Katmandu, Nepal. Below: A portable boom is used for a temple shot in Bhaktapur, Nepal.



tic, and used selectively, would enhance the conceptual interpretation of a film.

Of the many techniques we considered, in-camera-opticals was one. We worked out the idea of doing multiple passes in the camera which would give two, three, or more superimposed images on the frame. The challenge, of course, is that it has to be right the first time,

not simply in relation to the exposure, but also in content. The shot had to convey some idea and not just a bunch of overlapping images. We tried a wide variety of these shots, from the simple form of running the film forward, rewinding in camera, and shooting another one or more passes. The more interesting explorations came in shooting, say three passes, with different

frame rates. One might be 20 fps, the next 53 fps, and the third 89 fps. Some of these shots worked really well in that there were people moving on the screen at three different rates. The camera was often locked off for these shots so that the background remained static and people or objects would move through each other as ghosts. Sometimes we'd run the camera forwards for the first pass, then shoot in reverse for the second, and go back to forward for the third. This created a strange effect in that some of the ghosts moved backwards through the scene.

Another variation was to shoot a backdrop, and then put two moving images on top of it. One shot like this, in Hong Kong, has as the backdrop, a frame full of an apartment building, while moving up one side of the frame and down the other are large Chinese letters. Some of the most effective shots using this technique were taken in the gold mine at Serra Pelada with the appearance of amorphous masses in the form of the bags of dirt the men carried flowing through each other. Subsequent to the in-camera manipulations of the images, the opening sequence uses the technique of step printing slow motion to create imagery departing from the 'usual' or 'normal.'

Telephoto lenses were used extensively throughout the filming, whether trying to get long shots such as the 1200mm at 125fps of the airplane taking off from the Hong Kong airport, or the 300mm 51fps head and shoulder shots of workers in Mombassa carrying goods to load a ship. The high frame rate filming with very long lenses becomes completely unforgiving. If the focus is out a split second, it looks soft four times longer at 96fps. The added potential for disaster was the ensuing shallow depth of field at high frame rates. I decided that it would be unfair to place the responsibility of pulling focus with an 800mm or 1600mm lens of unrehearsed situations on my assistant (with very few exceptions everything was completely unrehearsed and as it happened). So I practiced pulling

focus with the 800mm on such diverse things as motorcycles coming at me at 40 mph and the camera at 66 fps, or a man in India carrying a huge bale of hay straight to the camera from a quarter mile away would be filmed with the 1200mm at 50fps. It took a lot of experimentation but in the end run the long lenses paid off extremely well with unusual imagery and points of view.

In the course of discussing aerial footage, we went to the extreme of considering bringing with us an Ultralight airplane which I would pilot with a camera attached to it. The idea was completely possible, but would have involved a few more months of planning and arrangements with the various governments, and military authorities. As a result I decided to design and build a kind of universal mount for Cessna airplanes which are to be found in many places, especially in Peru, Kenya, and Brazil. The construction took a week or so and eventual use of the mount with one of our Arri III's attached to it worked out very well. We had also decided to rent a Tyler nose mount for the Bell 206 helicopter which would be used wherever we had access to one of these machines.

When we arrived at the iron ore mine in Carajas, Brazil, we found at our disposal two Ecureuil (known as the A-STAR in North America) and of course the mount would not fit. On examination of the helicopter's hard points, I decided to make an adapter with which to attach the Tyler to the machine on hand. The adapter was designed on some scrap paper, and taken to the mine's shop whose chief did the construction himself and the adapter plate worked perfectly without any vibration or adverse effect on the helicopter's flying characteristics.

An adventure in Cuzco, Peru, lent its own anxiety to our odyssey: The smell of gasoline fumes permeated our cockpit. We had to climb another 2,000 feet to safely clear the saddle between the high Andean peaks. The cargo of film equipment, ten leaking fuel

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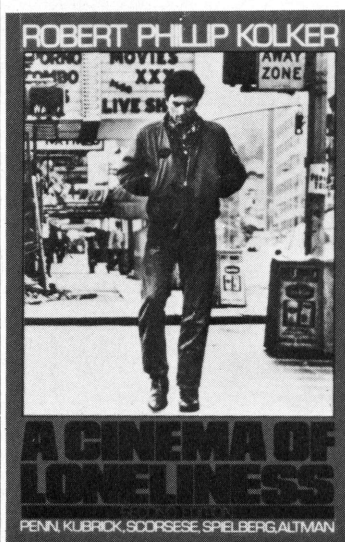
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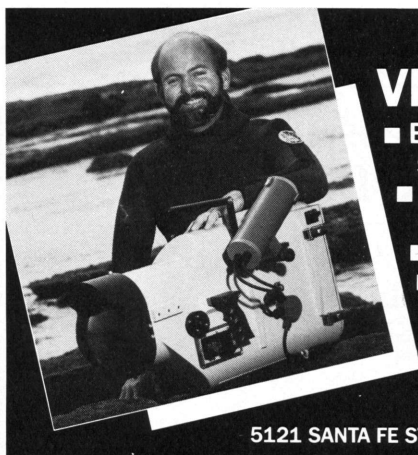
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containers, myself, the pilot, and 16,000 feet of altitude introduced our Cessna to the edges of its envelope. I hoped that the pilot's conservative use of oxygen would reduce the obvious risk and I sat there thinking about the possibilities... We flew over the Canyon de Colca, the deepest in the world, and then across some of the most fascinating landscapes I had ever seen.

For a change from tripod bound filming, we decided to use a Steadicam, and the economics suggested we buy one. Steadicam? No problem... all you have to do is train your body to restructure its muscular system, wear an insect-like thorax with a single leg attached, grasping an unwieldy dumbbell that has its own plans (even though your life depends on it), and move it around with the smoothness of the shuttle in space while walking over irregular terrain and watching a dinky TV screen that is your only connection between composition and garbage. Now dance with the natives on an island on Lake Titicaca at 12,000 feet where the oxygen level permits ordinary lowlanders enough energy to carry a brick 20 feet before stopping to gasp for air. Perhaps you sit in the back of a pick-up truck bouncing around in a screaming sea of cars in Cairo, or on top of a bus winding around the back streets of Katmandu ducking loose hydro wires and thousands of ceremonial pennants strung from building to building. Of course you might prefer riding in a boat around a choppy Hong Kong harbor... but all that is the easy part. Now run the camera at high speed to 60 or 90 frames per second and try not to think of how slow motion magnifies camera errors as you wonder how the stuff you shot four weeks ago looks because the dailies have not arrived on location yet. That wasn't hard was it?

Just to make sure we had it down (little did we know at the time) Alton, Murray and I went to the Ojai workshop and trained with Ted Churchill to operate the Steadicam and learn from him its intricacies and requirements. The workshop was a treat and an in-

valuable asset for us all. We had decided to buy a Steadicam, and after the training sessions we decided to at least make sure the machine was as good as it could be. Murray did wonders in researching and arranging all the modifications to the point that even Ted ogled our gizmo as much as we ogled his use of it.

The key to the Steadicam, like any other tool or musical instrument, lay in constant practice. Once we got our machine together with all the bits and pieces we would take turns playing with it and getting the muscles to stop complaining. I certainly had a lot of fun with it and managed to get a few shots that would (I hope) make Ted proud of me.

In Jaisalmer, India, we found a city of pure magic. Rising out of the desert floor, it sits on the highest land promontory in the area. The curving wall and battlements are organic by comparison to European fortresses and city walls. Like Carcassonne, it is completely surrounded by walls made of a yellow stone which in the light of the setting sun look like gold.

My previous experience in filming all over the world proved invaluable in that there was no culture shock on arrival in a new country and I was able to concentrate on gathering the requisite material. Little did I realize how much of a culture shock I would experience returning to North America a couple of days before Christmas, after seven months of filming in some of the world's most poverty stricken locations. △

The author's accomplishments in large-format cinematography include Skyward, filmed for the 1985 Tokyo World's Fair and honored with a Genie Award nomination, and On The Wing, filmed for the Smithsonian Air and Space Museum. Zourdoumis also photographed Earthwatch and contributed to Discovery, both of which were shown at the 1986 Vancouver World's Fair in the Showscan (70mm, 60 frames per second, magnetic sound track) format.

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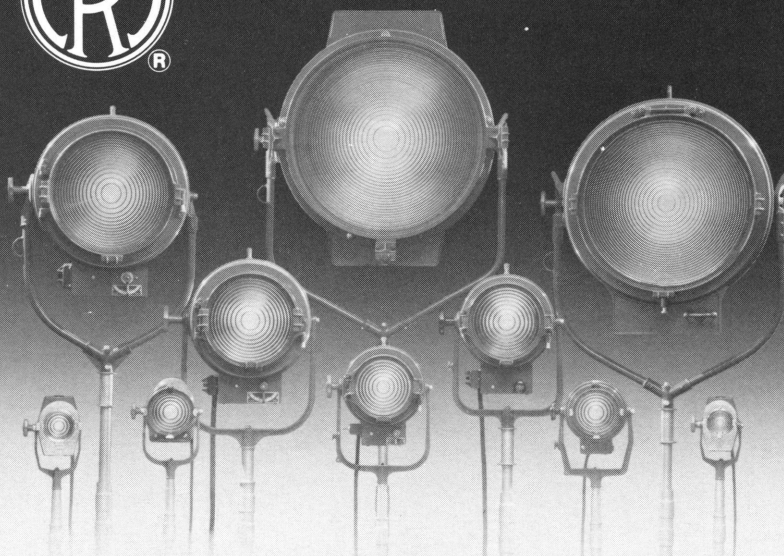
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The Two Faces of *Dracula*

by George Turner

On February 14, 1931, New York impresario S. L. Rothafel delivered an unusual Valentine to the patrons of his Roxy Theater. Advertised as "... the story of the strangest passion the world has ever known," *Dracula* corralled the customers in droves. Of greater importance, ultimately, is its trailblazing position as the forerunner of a genre which has ebbed and flowed as a film perennial ever since: the supernatural horror "talkie."

It's true that a number of sound pictures of the spine-chilling variety had preceded *Dracula*, including such popular numbers as *The Terror*, *Stark Mad*, *The Cat Creeps*, *The Bat Whispers*, and *The Gorilla*. Most of these were adapted from Broadway plays in which the scary stuff was intermingled with comedy and anything that appeared paranormal was always revealed as the machinations of malevolent human beings. What made *Dracula* different was that the audience was expected to accept the villain as a *genuine* vampire and not another crook in disguise. There was a strong feeling in the industry that the producers were insane to ask moviegoers, who had just emerged from the Roaring Twenties and stumbled into the morass of the Great Depression, to suspend disbelief in a Medieval superstition.

Actually, *Dracula* proved that hard times enhanced the charm of such a picture. The movie companies found in short order that realistic stories which tried to come to grips with the realities already bedeviling the public were not generally popular. After all, the idea of a 500-year old Carpathian nobleman surviving on the blood of lovely young English ladies was only slightly more fantastic than such popular fare as Westerns, murder mysteries, musical comedies, the Marx Brothers, and Hollywood's notions of romance among the millionaires. The allegorical aspects of a tale in which an evil outside force intrudes upon the lives of ordinary people who manage to overcome the menace may have triggered subconscious responses from a populace beleaguered by destructive forces against which it was helpless. The grimness of the theme was alleviated by its abnormality – viewers could forget for a time the realities of the Depression and share vicariously in problems that they knew would never touch their own lives.

It is difficult today to understand why *Dracula* was considered such a gamble in its day, and why, in light of the truly gruesome films that have come in its wake, it was repugnant to many who saw it. Whatever its faults, the picture is done in admirable taste. The only show of blood is a single drop on a man's finger following an accident with a paper clip; even those telltale "two little marks" that are discovered on the necks of the vampire's victims are kept discreetly out of sight of the camera – and there is only one instance of on-screen violence. Yet this picture, now more admired for its atmosphere and the commanding presence of Bela Lugosi than for any ability to horrify, stirred controversy when it first appeared.

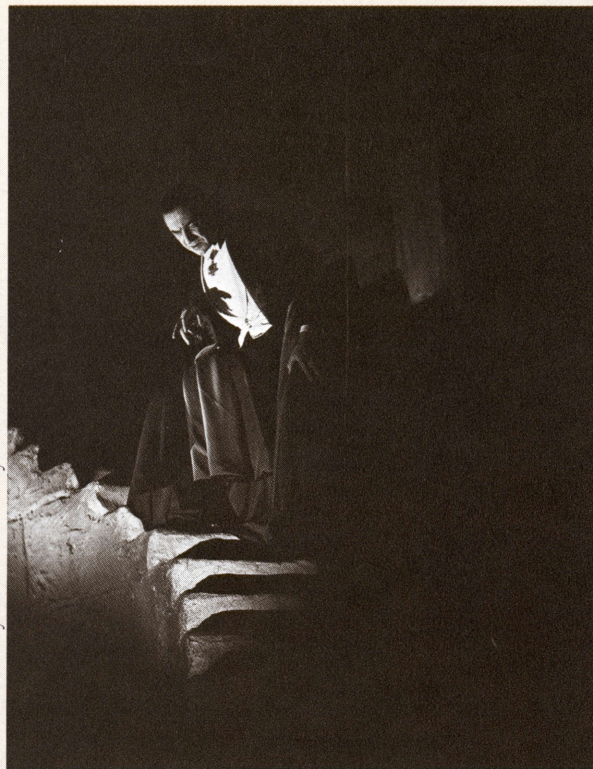
Bram Stoker's book, published in England in 1897, was suggested by Central European vampire legends, which for many years had been utilized by

authors of Gothic novels, and the historical accounts of a Wallachian war lord whose cruelty had earned him a reputation of being in league with Satan. From these sources emerged a remarkable work in which the vampire, instead of being a crawling graveyard creature, is a Transylvanian *voyevoda* possessing fantastic strength and the magical ability to transform himself into a wolf or bat or wisp of vapor, to command animals and storms, and to hypnotize humans and animals at a gesture. He can walk only by night, casts no reflection, and is practically immortal so long as he feasts regularly on the blood of the living, stays in his grave during the daylight hours, and doesn't encounter anyone so unkind as to drive a stake through his heart during a nap. He is a withered ancient with white hair and foetid breath, but after feasting he takes on a younger, less forbidding appearance. He fears the Christian Cross and is violently allergic to garlic and wolfbane.

In Germany in 1921, the brilliant F. W. Murnau directed a highly effective unauthorized version titled *Nosferatu*, but released in England as *Dracula*. The vampire – Baron Orlok in Germany, Count Dracula in England – was a rat-like, ghoulish creature. Stoker sued, but the production company (Prana Film) had gone broke and the plaintiffs had to be content with having prints destroyed. Fortunately, the picture survives as an excellent example of the German Expressionist school.

In 1924 an English provincial play producer and actor, Hamilton Deane, wrote an authorized stage production which proved so popular that he soon had two touring companies on the road. He didn't muster the courage to present it to a London audience until 1927, when he opened it at the Little Theatre on February 14 with Raymond Huntley as Dracula and himself as the vampire's nemesis, Professor Van Helsing. Despite a drubbing from the critics, the play ran for 391 performances. An American producer, Horace Liveright, saw it in March and purchased rights to produce it in the United States. John L. Balderston, London correspondent for the *New York World* and a noted playwright, adapted the show for Broadway. It opened at the Fulton Theater on October 5 to mixed reviews and enthusiastic audience response. The title role was played by a young Hungarian emigre, Bela Lugosi, whose dignified but saturnine appearance and heavily accented delivery created a romantic, urbane image far removed from the repulsive ancients envisioned by Stoker and Murnau. The play ran for 261 performances in New York, then went on the road with great success.

About four months before the Broadway version opened, Universal Pictures considered making a silent screen adaptation. After studying the Stoker book, most of the studio readers concluded in their reports of June 15 that as screen material *Dracula* was "... out of the question ... it would be an insult to every one of its audience ... passes beyond the point of what the average person can stand or cares to stand." A minority opinion averred that "For mystery and blood-curdling horror, I have never read its equal. For sets, impressionistic and weird, it cannot be surpassed. This



Bela Lugosi on the stairway in Carfax Abbey.

Photos courtesy Ron Borst/Hollywood Movie Posters

story contains everything necessary for a weird, unnatural, mysterious picture ... It will be a difficult task and one will run up against the censor continually, but I think it can be done. It is daring but if done there can be no doubt as to its making money." In October, following the opening of the New York play, Universal reassessed the work. The majority conclusion was that although it could make "a great picture ... from the angle of the pictorial and the dramatic, it is not picture material from the standpoint of the box office nor of ethics of the industry."

In 1929 Universal got a new chief studio executive: Carl Laemmle Jr., five-foot three, 21-year old son of the company's president. Eccentric and hypochondriacal, Junior Laemmle had some ideas that ran contrary to those of many of the studio old-timers. One of them was to put *Dracula* into production on a grand scale. Despite the opposition of his advisors, Laemmle Sr. – with considerable trepidation – okayed the project. Rights to book and play were acquired for \$40,000 and in June of 1930 Fritz Stephani completed a 32-page treatment. It was announced that "almost \$400,000" would be spent on the production – an impressive sum from a studio in financial trouble at a time when half that amount constituted an "A" budget.

Other writers – including Louis Stevens, Louis Bromfield and Dudley Murphy, contributed to the evolution of the shooting script, which eventually was completed by Garrett Fort.

The Bromfield screenplay, which was based primarily upon the book, could have been an almost definitive version of the subject, but it was rejected as being vulnerable to censorship as well as difficult to produce as a sound film because of the considerable outdoor action. The final script restricts most exterior

Frames from *Dracula*. Top: Through clever lighting Dwight Frye is given the multi-legged appearance of an insect. Center: Glass shot combining coach at Vasquez Rocks with painting of mountains. Below: The shadow of the dead captain on the ghost ship *Vesta*.



photography to the first 25 minutes of the picture, then keeps the action indoors except for a few short scenes.

Tod Browning, a veteran director who specialized in the making of weird and unusual pictures, including some of Lon Chaney's successes at Universal and MGM, was signed for *Dracula*. Browning said that he and Chaney had discussed making the story as a silent film years before, but concluded that it couldn't be done successfully without dialogue. Now the era of talking pictures had arrived, but it was too late to consider Chaney, who was dying of cancer after having completed his first and only talking picture, *The Unholy Three*.

Universal's replacement for Chaney when he moved to MGM had been the German actor, Conrad

Veidt, who performed superbly in several Universal silents between 1927 and 1929 – including the marvelous *The Man Who Laughs* and the part-talking *The Last Warning*. Veidt returned to Germany, however, when faced with the prospect of making talkies in English. Laemmle Jr. considered bringing Veidt back for *Dracula*. There is no question but that Veidt would have been ideal for the role, but he was not disposed to leave Europe at the time.

Passing over Lugosi as not being sufficiently well known, the studio considered Fox Film's character star from the stage, Paul Muni; the darkly handsome Ian Keith, a brilliant actor then in disfavor because of a drinking problem; and the distinguished stage actor, William Courtenay. Eventually, Lugosi was brought in for tests. In mid-September he signed a two-picture contract for \$500 a week.

Karl Freund, ASC, the most celebrated cinematographer of Germany's "Golden Age" of expressionism, was assigned to *Dracula*, his first American film. His German credits included *Variety*, *Metropolis*, *The Last Laugh*, *The Golem*, *Symphony of a City*, and other revered classics of imaginative cinema. Born in Bohemia in 1890, he had been a movie technician and cameraman since 1906. He was also an inventor, owned a film lab in Berlin, and was a director and producer for Fox Film in Germany. When he came to America in 1930 to tout a color process in which he had a proprietary interest, William Stull, ASC secretary, informed him that "... at the last meeting of the Board of Governors of the American Society of Cinematographers, you, as Europe's foremost cinematographer, were unanimously elected to Active Membership in that society."

Freund gravitated to Universal, which he had visited in 1924 while *Phantom of the Opera* was being made there. Arthur Edeson, ASC, then Universal's top-ranking cinematographer, championed him as "a great photographer" and "Uncle Carl" Laemmle, who was extremely loyal to his native Germany, welcomed him with open arms. Freund ingratiated himself quickly by suggesting the perfect ending for *All Quiet on the Western Front* that had eluded the writers.

To call the short, rotund Freund "colorful" would be to understate the case. He could be gracious and charming at one moment, cool and distant in the next. When directing, he proved to be a hard-boiled, Prussian-styled taskmaster in the tradition of his mentor, Fritz Lang. A handful of directorial assignments from 1933 to 1935 (*The Mummy*, *Moonlight and Pretzels*, *Uncertain Lady*, *The Countess of Monte Cristo* and *Mad Love*), all of which were realized with speed and resourcefulness, prove him to have been a brilliant and imaginative director.

Universal's supervising art director, the very British Charles D. Hall, made a number of idea drawings for key sets, including the much imitated cellars of Dracula's London home, with its massed groined arches and monumental stairway. He was assisted by two remarkable artists, Herman Rosse and John Hoffman. Rosse, a noted stage set designer from The



The carriage from Castle Dracula meets Frye at Borgo Pass.

Netherlands, had come to Universal with Broadway director John Murray Anderson for the spectacular *King of Jazz*, which won him an Academy Award for 1929-30. It was Rosse who saved a chunk of the set budget for *Dracula* by designing the spectacular facade of Castle Dracula so it could be pieced together with portions of disassembled Medieval sets from the silent days. Hoffman was one of those brilliant but little known artists who worked behind the scenes at the major studios. He designed sets for several early talkies, but later switched to directing, special effects photography, and, most notably, to creating montage sequences.

Budgeted at \$355,050 and scheduled for 36 working days, principal photography was begun September 29 on the backlot country inn set. It was completed November 15, after 42 working days, at a negative cost of \$341,191.20. Added scenes were shot on December 13, and retakes were made on January 2, 1931.

A Spanish language version, utilizing the same sets but with a different cast, producer, director and crew, was begun on the night of October 23, 1930. The producer was Paul Kohner, who later founded a leading talent agency but at the time was head of Universal's foreign department. Czechoslovakian-born and Vienna-educated, the tall and personable Kohner had been a production supervisor at Universal for years and was the producer of an excellent silent spectacle, *The Man Who Laughs*. It was because he fell in

love with Lupita Tovar, a beautiful actress from Mexico who was playing small parts at Universal, that Kohner talked Carl Laemmle Sr. into letting him make Spanish language productions.

"Lupita told me she couldn't make enough money at Universal and she was going back to Mexico," Kohner said in early 1988. "I lay awake all night trying to figure a way to change her mind. I went to Uncle Carl and told him that I could make Spanish versions of his pictures for about \$35,000 each by using the same sets after the regular company had quit for the night. He agreed to give it a try with *The Cat Creeps*. I put Lupita in Helen Twelvetrees' role, the picture was a great success, and she decided to stay in Hollywood." Following a triumphant tour of Mexico, the petite actress was assigned the feminine lead in the Spanish *Dracula*. She also became Mrs. Kohner. The marriage was happy and enduring. (It was learned at press time that Paul Kohner died March 16 at the age of 85.)

George Melford, a veteran director of the hard-boiled school, who was best known for the Rudolph Valentino silent, *The Shiek*, directed. The cinematographer was George Robinson, ASC, undoubtedly one of the most underrated artists in his field. The adaptation was the work of the scholarly Baltazar Fernandez Cue, who did most of the Spanish language screenplays made in Hollywood. In the cast were Carlos Villarias as Dracula, Lupita Tovar as Eva (Mina), Barry Norton as Juan, Eduardo Arozamena as Van Helsing, Carmen Guerrero as Lucia, and Pablo Alvarez



Rubio as Renfield. Villarias somewhat resembled Lugosi and obviously patterned his portrayal after him, only to come out second best. The other players seem not to have been influenced by the first string performers. Tovar and Rubio are very good. The special effects scenes and some of the exteriors and long shots from the first unit production were utilized for the Spanish rendition.

Both versions of *Dracula* open with a glass shot, which was photographed by Frank Booth, of a horse-drawn coach coming at breakneck speed down a mountain road in the wilds of Transylvania. Swirling mist is superimposed over the scene, which was photographed northeast of Los Angeles at Vasquez Rocks, whose angular hogback formations blend flawlessly into the artist's towering peaks. A young English passenger, Renfield, admonishes the driver to slow down, but is ignored. A local rider explains excitedly, "We must reach the inn before sundown! It is Walpurgis Night, a night of evil. Nosferatu! On this night... the doors, they are barred, and to the Virgin we pray." The coach arrives at the inn, where there is rejoicing that the coach arrived in time. The innkeeper, learning that Renfield plans to continue on to a midnight rendezvous with Count Dracula at Borgo Pass, tries to talk him out of it. "We people of the mountains believe that Dracula and his wives are vampires," he explains. "They leave their coffins at night and they feed on the blood of the living." Renfield boards the coach after accepting a crucifix from a peasant lady who admonishes him to "Wear this, for your mother's sake."

The inn, yard, corral and peasant hut were constructed on a backlot hill (now the site of a studio tour rest stop) around a deeply rutted old wagon trail. A large wooden cross, jutting from the brow of the hill, and other Old World props lend verisimilitude to the setting. There are other glass shots of the castle and the coach in the mountains and an excellent miniature of Castle Dracula perched atop the crags. The camera roams the ruined cellars, where rats, armadillos and other animals scurry among skeletons and debris. There are several coffins. The lid of one raises slightly and a man's hand snakes forth. The hands of women emerge from three other coffins and a gigantic beetle crawls out of another. Then Dracula and his wives are

shown standing majestically beside their coffins. (In the Spanish version a heavy mist spreads from each opened coffin, followed by a pillar of light, then by the standing figure of the vampire).

Subsequent night for night scenes, representing the midnight meeting point in Borgo Pass, were photographed at a mountainous junction in the west part of the lot. These unreal but eerily effective shots are backlit from below, the light beaming up through the mist, presumably from a town in the valley.

Renfield is all but dumped in the road as the driver hurries away. The closed carriage from the castle awaits. The driver is a silent man in black recognizable as Dracula himself. Renfield boards and is whisked roughly away. He tries to speak to the driver, but the seat is empty. A large bat flaps along between the heads of the horses. Debarking at the castle, Renfield is unable to find the driver. The massive doors of the castle swing open and Renfield enters, appalled to find the great hall in ruins. A voice announces, "I am Dracula," and Renfield looks up the huge stairway to see his smiling host, formally attired, standing in front of a huge spider web. Wolves howl outside. "Listen to them!" says Dracula enthusiastically. "Children of the night. What music they make!" He bids Renfield to follow and the Englishman is startled to discover that Dracula has moved beyond the unbroken web, which spans the width of the staircase. As Renfield hacks through with his cane, Dracula notes, "The spider, spinning his web for the unwary fly. The blood is the life, Mr. Renfield."

Renfield is ushered to a large, cheerful room where a meal awaits him. It is shown that Renfield is a realtor from London who has been asked to come secretly bearing a lease to Carfax Abbey in Whitby. When Renfield accidentally cuts his finger on a paper clip, Dracula is transfixed by the sight of blood and approaches menacingly. The crucifix drops out upon Renfield's hand and Dracula steps back, covering his eyes. He then offers Renfield a bottle of "very old wine," but doesn't partake with him because, "I never drink - wine." After Dracula departs, Renfield, drugged, stumbles to the terrace window, where he is halted by a large bat that emerges from a wall of fog. As Renfield collapses, Dracula's wives enter and approach wolfishly, but they are driven back by a silent command from Dracula. At the fade, as fog engulfs the room, Dracula bends toward his fallen guest.

The journey to the castle is handsomely photographed, particularly in a stunning pit-shot as the team and carriage hurtle over the camera in a thunderous roar and vanish into the castle grounds. The vaulted hall is introduced in a glass shot that expands the impressive set to enormous proportions. It perfectly conveys decaying grandeur and an atmosphere of dread. A fallen tree thrusts its branches through tall windows, bats flutter and screech beyond breaks in the walls, and the place is littered with fallen stones, decaying tapestries, cobwebs and dust. The deep shadows and some scurrying sounds suggest unseen menace at every hand. The "cheerful" bedroom is also

large, with a fireplace of heroic proportions, windows that extend above the frame, ornate pillars and massive furnishings. This room is exploited to better effect in the Spanish film, in which the camera and players move more freely and the flaming fireplace becomes more than a backdrop.

In the hold of the sailing bark *Vesta*, bound for England through a terrible storm, an obviously insane Renfield crouches beside one of three large boxes and hisses, "Master, the sun is gone." He cowers and pleads as Dracula stands over him: "You will keep your promise, master? When we get to England I'll have lives – not human lives, but small ones, with blood in them." One morning, at the dock at Whitby, officials come aboard the derelict vessel which has mysteriously arrived during the night. All the crewmen are dead or missing and the dead captain is lashed to the wheel. Hearing crazed laughter from the hold, they open the hatch and see Renfield staring up at them. A newspaper item tells that the only survivor of the ship, a madman with an insatiable desire to eat flies and insects, has been placed in Dr. Seward's sanitarium at Whitby.

The *Vesta* is depicted first as a miniature. Full scale shots of the seamen fighting to keep the ship afloat are undercranked, suggesting that they are footage from a silent film. The investigation of the derelict is imaginatively executed, the camera roving over the deck, taking in the details as the voices of the unseen men come over. In Browning's version, the director himself bends into the scene to open the hatch. The scene gunning down at Renfield is quite subtle: the madman's shadow produces an illusion that he has additional arms jutting from his lower body, lending him an appropriate insect-like appearance.

Dracula next is seen in opera cape and top hat, striding by night through a foggy London street. His eyes fix hypnotically upon a girl selling flowers, then he draws her into a dark corner. Later, he enters a concert hall where a performance of the London Symphony is in progress. Placing a hostess under hypnosis, he sends her to Dr. Seward's box with a message that he is wanted on the telephone. With Seward are his daughter, Mina (Eva), her fiancé, John (Juan) and their friend, Lucy (Lucia) Weston. Pretending to have overheard the name of Seward, he introduces himself and explains that he has leased Carfax Abbey, which lies adjacent to the sanitarium. Although it is virtually in ruins, he says he will make few repairs because, "It reminds me of the broken battlements of my own castle in Transylvania." Lucy, who is attracted to him immediately, is reminded of an old toast, "Lofty timbers, the walls around are bare, echoing to our laughter as though the dead were there. Quaff a cup to the dead already, hooray for the next to die!" Dracula, betraying a rapturous longing, cries, "To die – to be really dead! That must be glorious! There are far worse things awaiting man than death."

The interior of Albert Hall, incidentally, is the famed "Phantom" Stage 28, which was built some years earlier for *The Phantom of the Opera*.



Part of the country inn on the backlot. Michael Visaroff (right) is the innkeeper.

Lucy stays the night with the Seward. Dracula watches her upstairs window as she prepares for bed. Soon a bat appears at the window; a moment later, Dracula approaches her bed. Fade in on an operating room, where Seward and his colleagues are unable to save Lucy from dying of "an unnatural loss of blood which we have been powerless to check. And on the throat of each victim the same two marks."

Crane shots of the sanitarium grounds follow. Screams are heard from an upstairs room and the camera moves up to peer in as Martin, an orderly, confiscates a spider from Renfield and upbraids him for eating flies. "Who wants to eat flies... when I can get nice, fat spiders?" Renfield snarls.

Professor Van Helsing, a wise but unorthodox physician, has been brought from the Netherlands by Seward to investigate the strange deaths. Analyzing blood samples, he announces that "we are dealing with the undead. Yes, nosferatu, the undead – vampires." He suspects that Renfield is the mortal slave of a vampire. To Seward's objections he replies that "the superstition of yesterday can become the scientific reality of today."

In his moments of sanity, Renfield begs to be sent away because his outbursts might give Mina "bad dreams." A wolfish howling is heard by night; Van Helsing believes it is the vampire communicating with Renfield. Dracula preys upon Mina that night. The next day, Mina tells of her "nightmare." "The room seemed to fill with fog... Then two red eyes... a white, livid face... It came closer, closer; then the lips touched me." Van Helsing discovers the mark of the vampire on Mina's throat. After dinner Dracula comes calling, recognizing Van Helsing as "A most distinguished scientist, whose name we know even in the wilds of Transylvania." Suspicious, Van Helsing tricks Dracula into looking into a concealed mirror. Dracula, livid with rage, makes a hasty apology and leaves through the French windows. A wolf is seen running across the lawn – Dracula, Van Helsing explains. Mina steals outside and is again victimized by Dracula.

A policeman, patrolling near a cemetery, hears a crying child and sees the white-shrouded figure of a woman disappearing into the darkness. Newspapers tell of a mysterious woman in white who attacks children, wounding them in the neck. Mina



Above: The Spanish language company in Carfax Abbey. In front of camera from left are visitor Tod Browning, B. Fernandez Cue, George Melford, Carlos Villarias and Barry Norton. Riding the Broadway crane are George Robinson and his camera crew. The man wearing a string tie is Eduardo Arozamena. Below: Villarias pays a nocturnal visit to Lupita Tovar.



confesses that she has seen Lucy since her death and that "She looked like a hungry animal – a wolf." Van Helsing promises that he will free Lucy from Dracula's curse. Renfield reveals that Dracula has promised him "rats – thousands, millions of them, all filled with blood" in return for his obedience. Dracula returns and reveals to Van Helsing that Mina is lost because "My blood now flows through her veins." He tries to overcome Van Helsing, but is driven away by a crucifix.

Mina tries to attack John, but Van Helsing halts her with the cross. She admits that Dracula made her drink his blood and she is now his slave. Later, as Mina sleeps, Dracula hypnotizes her nurse and causes her to remove the wolfsbane that protects Mina. Dracula carries Mina away.

The scenes inside the sanitarium are photographed straightforwardly in rather long takes, showing little of the imagination that distinguishes the Transylvanian action. The action proceeds in the manner of a stage play, with some key material happening off-screen (the werewolf episode, for example). The

feeling that great opportunities have been missed is inescapable. It is generally believed that Browning had to hurry through this part of the picture because he had fallen so far behind schedule. The several exterior scenes, however, are fascinating because of excellent night for night lighting and fog effects. The Melford/Robinson sequences are better visually, being made up of a greater variety of shots. The sets are decorated more colorfully for the Latin audience, with added frills and filagree, and the lace negligees worn by Tovar and Guerrero are considerably more eye-catching than the more British nightwear of Chandler and Dade. The one thing lacking is the magical ensemble work that Lugosi, Frye and Van Sloan gave to Browning.

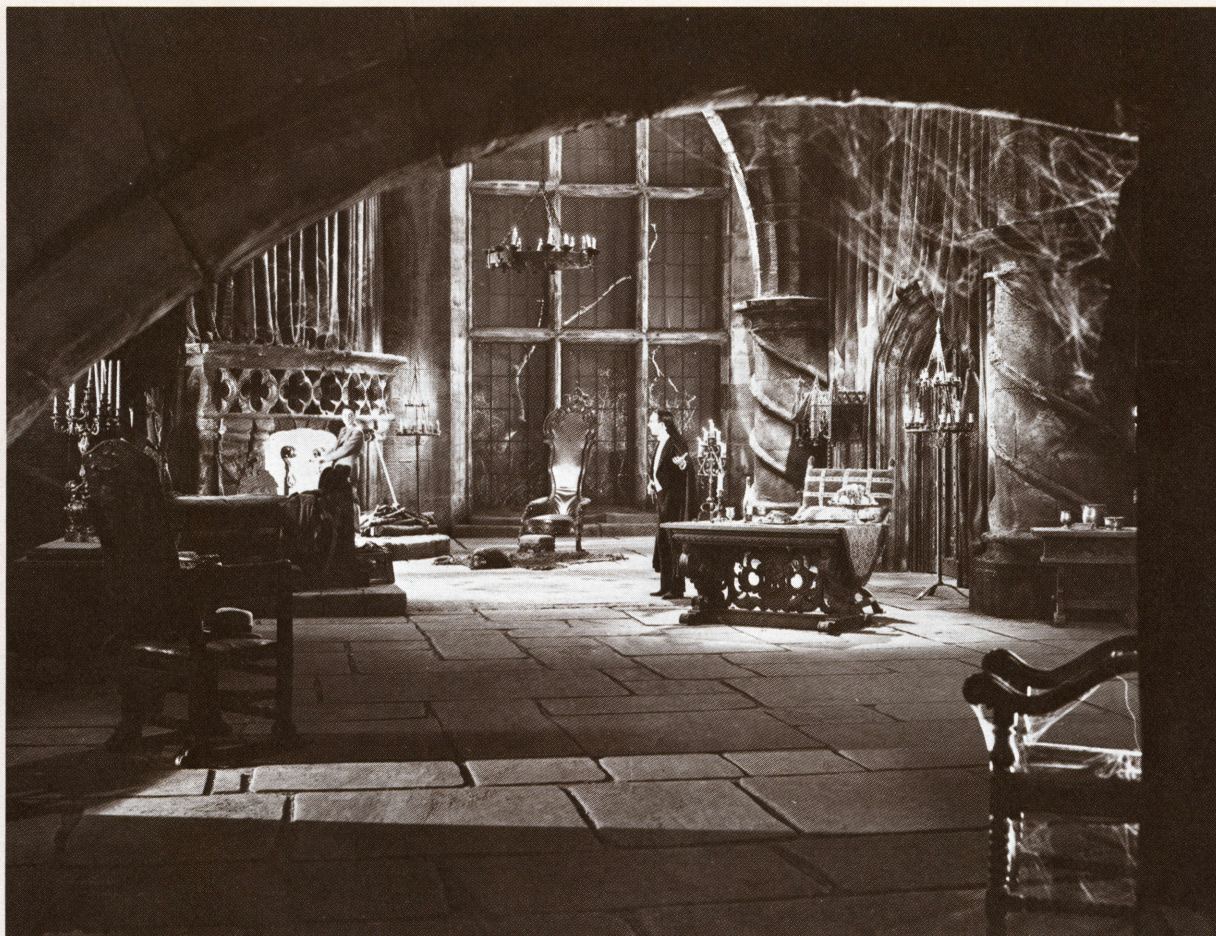
The climax occurs in Carfax Abbey, a magnificently decadent setting, and in these scenes much of the excitement of the opening reels is regained. Although the elaborate camera moves that were a Freund hallmark are absent in the English version, the lighting of the catacombs and a huge vault with a long, curving, unbalustraded stairway show artistry of a high order. Here again, however, Melford and Robinson take the palm for some stunning camera moves, especially when they utilize the unique "Broadway Crane" to carry the action onto the high stairs.

Renfield escapes from the sanitarium and goes to the abbey, followed by Van Helsing and John. Dracula angrily lifts Renfield by the throat and hurls him down the stair. Escaping his pursuers, Dracula flees to the catacombs below. Finding the coffins at dawn, Van Helsing opens one to reveal the helpless Dracula. The second casket proves to be empty and John goes searching for Mina. When Van Helsing destroys Dracula, Mina feels his death agonies, but as Dracula dies she is freed from his curse. Mina and John ascend the stairs as distant church bells ring.

In the original release prints, the end title was interrupted as Van Helsing stepped in front of the screen to make a brief curtain speech: "Please! One moment before you go. We hope the memories of Dracula won't give you bad dreams, so just a word of assurance. When you go home tonight and lights have been turned out and you're afraid to look behind the curtains and you dread to see a face at the window – why, just pull yourselves together and remember that, after all, *there are such things*." The speech is taken from the New York play, in which it was spoken by Dracula.

The picture was photographed in full silent frame aperture for sound on disc presentation and for a subtitled silent version with intercut dialogue titles. When the sound on film prints were made (the Vitaphone was rapidly becoming obsolete) the picture area was masked to Western Electric standards to allow for the sound track and some masking at the top and bottom. This operation shifted the optical center and changed the compositions noticeably. The visuals gain considerably when seen at full aperture.

The Spanish *Dracula* was previewed early in January at the studio. The Hollywood Filmograph (January 10) stated that "If the English version of *Dracula*, directed by Tod Browning, is as good as the



From the Spanish version, Rubio and Villarias in the "cheerful" part of *Castle Dracula*.

Spanish version, why the Big U haven't a thing in the world to worry about... The other evening, before a capacity theatre on the lot, there was screened a preview... which was witnessed by Bela Lugosi... and to use his own words the Spanish picture was 'beautiful, great, splendid.'"

The English *Dracula* was announced to open at the Roxy on Friday, February 13, and go into national release the next day. Browning, pleading that he was "born superstitious," telegraphed his objections to the equally impressionable Rothafel, who promptly changed the date to the 14th.

The epilogue, for reasons unknown, was removed when the picture was reissued in 1936. At this time the Production Code Administration, which had become much more strict in the meantime, was unable to find anything visual that was deemed censorable. However, two cuts in the sound track were demanded: Renfield's shrieks when he is being strangled by Dracula, and Dracula's piteous cries (from off screen) while Van Helsing is pounding the stake through his heart.

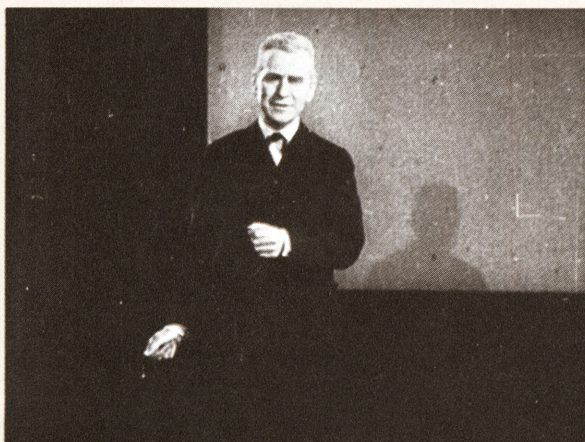
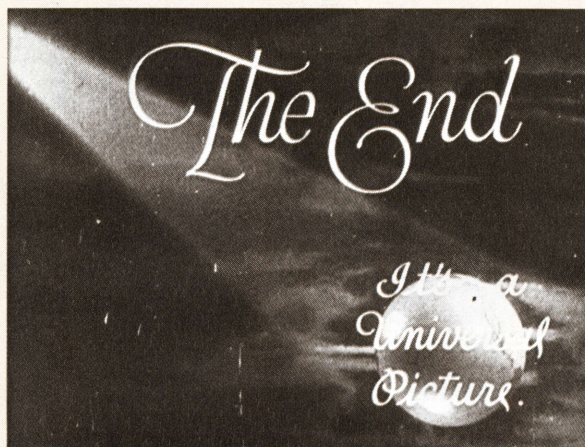
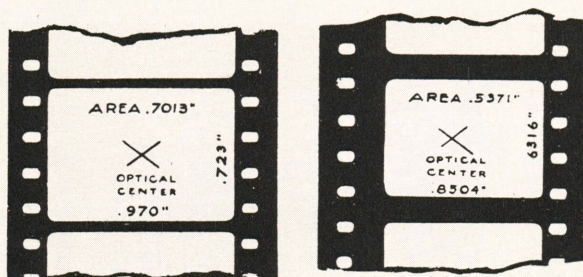
Universal recently had the English edition restored by YCM Laboratory in Burbank. The original negative was so badly worn as to be useless, according to technician Peter Comandini, but a new neg was struck from a 1930 lavender protection print and the original frame ratio was restored. The censored bits from the sound track were found at the British Film

Institute and placed in the new track, which was improved enormously by use of the Impact Noise Reduction system. The curtain speech was found in fragmentary condition and has proved thus far to be unreproducible. Restoration is complicated because the scene was photographed as a fast dolly-in shot.

Although it seems a bit of a museum piece today, *Dracula* has some enduring and endearing qualities. Not the least of these is the performance of Lugosi, whose extravagant acting style and distinctively phrased, heavily accented delivery fit the role to perfection. Similarly, Van Sloan (of the stage play) and Frye are indelibly linked to their roles. David Manners does well by the Juvenile role and Helen Chandler makes a nice transition from ingenue to apprentice vampire. Bunston – also from the play – is fine as the harried doctor. Freund's photographic style – which achieves a misty poetry at times and set a trend by its emphasis upon Lugosi's eyes – still evokes an uncanny atmosphere. The settings could hardly be improved upon.

Its only music is an abridgement of Scene One of Tchaikowski's "Swan Lake" during the titles, and (at the concert) bits of Wagner's "Der Meistersinger," Schubert's "Rosamunde" and his Eighth Symphony. Most present day viewers are critical of the lack of any background music, but audiences in 1931 felt differently. After years of watching silent movies with musical accompaniment, many filmgoers believed that such

Top: Actual size of silent aperture (left) and the masking for sound on film presentation. Below: Frames showing original end title and beginning and end of the lost curtain speech by Edward van Sloan which interrupted it.



music was old fashioned and constituted an intrusion upon the natural sounds and dialogue of the new talkies. In this context the long silent sequences which occur through much of the picture are daring and effective.

And what of the Spanish version? An incomplete print exists at the Museum of Modern Art in New York. Even with a full reel missing it is considerably longer than the English edition. A complete print in the Cuban Film Archive is listed at 102 minutes – a full 27 minutes longer than the standard version. It's easy to agree with the *El Cine Espanol* critic Fillipe Veracoechea, who said in 1931 that "Spanish American audiences will receive *Dracula* as the most fascinating picture made." There was only one squawk from the audiences: the clash of different dialects spoken by actors who hailed variously from Spain, Mexico, and Central and South America. △

Dracula

(English Language Version)

A Universal Picture presented by Carl Laemmle; a Tod Browning production; produced by Carl Laemmle, Jr.; directed by Tod Browning; associate producer, E. M. Asher; by Bram Stoker; from the play adapted by Hamilton Deane and John L. Balderston; play script, Garrett Fort; art director, Charles D. Hall; recording supervision, C. Roy Hunter; cinematographer, Karl Freund, ASC; film editor, Milton Carruth; supervising film editor, Maurice Pivar; continuity, Louis Bromfield; added dialogue, Dudley Murphy; adaptation, Louis Stevens; treatment, Fritz Stephanie; scenario supervision, Charles A. Logue; set designers, Herman Rosse, John Hoffman; photographic effects, Frank J. Booth; musical conductor, Heinz Roemheld; make-up artist, Jack P. Pierce; set decorations, Russell A. Gausman; costumes, Ed Ware, Vera West; casting, Phil M. Friedman; research, Nan Grant; art titles, Max Cohen; Western Electric recording. Running time, sound on film and disc versions, 75 minutes; Running time, silent version, 78 minutes. Released February 14, 1931.

Count Dracula, Bela Lugosi; *Mina*, Helen Chandler; *John Harker*, David Manners; *Renfield*, Dwight Frye; *Van Helsing*, Edward van Sloan; *Dr. Seward*, Herbert Bunston; *Lucy*, Frances Dade; *Briggs*, Joan Standing; *Martin*, Charles Gerrard; *Maid*, Moon Carroll; *Nurse*, Josephine Velez; *Innkeeper*, Michael Visaroff; *English Passenger*, Daisy Belmore; *Transylvanian Passenger*, Nicholas Bela; *Girl*, Carla Laemmle; *Passenger*, Donald Murphy; *Harbor Master*, Tod Browning.

Dracula

(Spanish Language Version)

A Universal Picture presented by Carl Laemmle; produced by Carl Laemmle, Jr.; associate producer, Paul Kohner; directed by George Melford; by Bram Stoker from the play adapted by Hamilton Deane and John L. Balderston; screen play by B. Fernandez Cue from a screenplay by Garrett Fort; art director, Charles D. Hall; cinematographer, George Robinson, ASC; editorial supervision, Maurice Pivar; sound supervisor, C. Roy Hunter; film editor, Arturo Tavares; make-up artist, Jack P. Pierce; Western Electric recording. Running time, 102 minutes. Released January, 1931.

Count Dracula, Carlos Villar; *Eva*, Lupita Tovar; *Juan Harker*, Barry Norton; *Renfield*, Pablo Alvarez Rubio; *Professor Van Helsing*, Eduardo Arozamena; *Lucia*, Carmen Guerrero; *Dr. Seward*, Jose Soriana Viosco; *Martin*, Manuel Arbo; *Marta*, Amelia Senisterra.

Allen Daviau^{ASC}

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on film:

"The making of a film is the process of making a dream come true. It is the combining of many talents to the task of making the filmmakers' dream live on the screen. Writers, actors, designers, and the cinematographer focus their visions to become one with that of the director. For the cinematographer, that vision must become a literal one. Through choices, some from a conscious sense of design, others from what reality gives him, he discovers the final look of the film. To modulate design and reality, he uses the technological tools of this still young art...lights, lenses, and film stocks. The continuing advancement of these technologies expands his range of choices and increases the scope of the dreams he can serve."

Allen Daviau, ASC, has earned Oscar nominations for "E.T.: The Extraterrestrial" and "The Color Purple," as well as an ASC award and Oscar nomination for "Empire of the Sun." His other credits include "The Falcon and the Snowman" and "Harry Tracy."

Eastman
Motion Picture Films





Nobody Listened— Story of Cuban Repression

by Nestor Almendros, ASC

In the last two years, several Cuban political prisoners who served sentences of 20 years or more were freed and started arriving in France, Spain and the United States. In Paris, in April of 1986, a tribunal formed by artists and intellectuals heard a group of the ex-prisoners give testimony describing their mistreatment, torture and isolation. Their stories were terrifying. The footage of that testimony, shot with no specific structure in mind, was the embryo of *Nobody Listened*.

When I contacted Jorge Ulla to discuss expanding this foot-

age and making a new film about repression in Cuba, he accepted with enthusiasm. Jorge had long been preoccupied with the issue of human rights in his country of origin. In fact, his first film as a director was *In Their Own Words*, a medium length documentary about the massive Cuban boatlift from Mariel. Back in the United States, Jorge condensed and screened the rushes of the Paris tribunal, and then proceeded to form a non-profit organization to finance the project. We benefited from donations by individuals –

mostly Cuban exiles – who were interested in human rights. The initial budget was set at a mere \$150,000 and we started to work right away.

Normally, a team is needed to help with the research on a project such as this, but we were so limited by budget that we did almost all of it ourselves. Fortunately, we weren't starting completely from scratch. Some of the people we interviewed were old acquaintances: The poet Jorge Valls, who was set free after more than 20 years of political prison, studied

with me at Havana University back in 1950. Luisa Perez, the Miami librarian who describes the women's prisons, attended high school with me as far back as 1948. Some of the others were acquaintances of Jorge.

As part of our research we drew up a general questionnaire. Some of the questions on our list were: "Why were you arrested?", "Were you entitled to a fair trial?" and "How long were you in prison?" Because our production wasn't rich enough to allow us to interview everyone directly on film, I questioned most of our subjects with paper and pencil in a preliminary session. The second time around, it was Jorge who asked the questions. This guaranteed spontaneity in front of the camera. The preliminary interviews allowed Jorge to pinpoint worthwhile testimony, and gave him the advantage of knowing where to improvise with the questions to get clearer and more pertinent answers.

We wanted those who testified to remain calm. We didn't try to repress emotions, but we preferred to appeal to the intellect and avoid the almost indecent documentary technique of having someone with teary eyes tell a terrible story of despair. We would cut away moments before the tears could become annoying. We wanted to allow the irony of their past experiences to surface within the context of the tragedy. It is, anyway, part of the Cuban soul to smile in the face of tragedy. It was an opportunity for the exiles to scorn the absurdity of the terrible things that have happened to them.

To balance the film, we alternated the testimonies of the "innocent" with more analytical discussions with people like Eloy Gutierrez Menoyo, Armando Valladares and some others. By "innocent" I mean people who, for all intents and purposes, were innocent bystanders who have suffered through some awful experiences, victims with little or no political background.

There is always the unpredictable when filming an inter-



view. Some people who are wonderfully open in private become terrified and stiff when faced by a camera lens, while others start projecting freely the moment they see a camera. Some of our subjects felt that the pain that they had silently carried around for so many years had to be accurately and passionately conveyed because it was to be recorded on film forever. In these cases the camera became a catalyzer, and some people surprised us – and themselves – by talking more candidly and in more detail about their experiences than ever before.

With *Nobody Listened*, we had a story to tell, and we found people to help us tell it. We chose the time-honored method of the interview, which is almost as old as sound film. We preferred to use the straight interview approach because very often, as it was in the case of Claude Lanzman's *Shoah*, the real document can be found in the expressions of a face. Nevertheless, we do sometimes cut away to other footage. When we do, it is to illustrate historical events or important places, which, together with the interviews, help to make a more poignant statement. We are greatly indebted to the brilliant French journalist and filmmaker Patrice Barrat for excerpts from an exceptional news item on the prison system in Cuba.

The cinematography for *Nobody Listened* was to have no arty lighting effects. Faces would be seen only frontally because in any kind of profile, one sees only half the truth in a face. Because the eyes are the mirror of the soul, we were very careful that the eyeline of our witnesses should be as close as possible to that of the lens. Jorge, while doing the filmed interviews, pressed his cheek against the camera as the operator was shooting. In so doing, it appears as if the audience is being spoken to directly by the person on the screen. This simple and logical device is not as widely employed as one might think.

I have come back to this device, simple though it may be. I really rediscovered the technique while making a documentary about Idi Amin Dada in Africa. We filmed the dictator swimming, playing the accordion, ordering his army around – the usual television journalism. But I believe the best moments in our film were those in which the camera sat steadily on its tripod, face to face with Amin, while he spoke directly to it – as if it were an audience – in a sort of confession.

In America, the interview documentary is pejoratively labeled as "talking heads." There is a feeling that the use of talking heads is boring. But it really all depends on

Opposite page:
Left to right,
Almendros, Ochoa,
Ulla, Pearle,
Girolami, and inter-
viewee Luisa Perez.
Left: Castro and
Eloy Gutierrez
Menoyo in 1959.
Frame from *Nobody
Listened*.



The Nobody Listened crew at work.

who asks the questions, who answers them, and what they're talking about. Many people are fascinated by others telling stories, and some films show that. *The Sorrow and the Pity* is almost exclusively made up of such interviews – talking heads – and is not boring for a single minute of its three and a half hours. It was that challenge that we set for ourselves in the making of *Nobody Listened*.

Another model for *Nobody Listened* was the ethnological documentary developed by French filmmaker Jean Rouch. His films, which I greatly admire, are direct and devoid of artifice. For him, sound and text are of paramount importance, almost more so than the images themselves. The idea of adopting a style such as this may seem paradoxical coming from a cinematographer. Visuals should not be neglected, yet I am convinced that the difference between the old and the new documentary lies precisely in the importance given to sound. So before we started shooting, we told the sound man and the director of photography that sound would have priority. If necessary, composition would be sacrificed to obtain good microphone placement. What was ulti-

mately important was what was said.

We didn't use background music to emotionally underline moments in the film. I have come to consider music a dishonest device in documentary filmmaking as well. When music occurs in our film, it is there because it was part of a film segment which we borrowed from somebody else. In those few isolated instances we left the sound and the image together. We felt that in that way, we were maintaining the integrity of the document, or of the pseudo-document. For instance, we left untouched the segment of a Cuban TV program in which Castro is being greeted with flowers and waving handkerchiefs by the young pioneers during the Third Congress of the Communist Party. The segment is underscored by heroic music that together with the images helps to portray Castro as some kind of mythical figure. The short scene also serves as an unadulterated example of the kind of information that Cubans have access to today.

Our crew, by most standards, was small, but for this film it was more than adequate. There were two men at the camera. The director of photography was a Cuban emigre, Orson Ochoa, and the operator was the young Peter Girolami. Phil Pearle was the sound man. At times we also counted on the help of a few volunteer production assistants. They, along with Jorge and I, constituted the film crew. Because of the nature of the project, some of us donated our salaries, and the shoot was pleasantly filled with enthusiasm and commitment for the film.

In Paris, I used Fuji film negative A-8521. In the United States we used mostly Kodak negative stock 7292 which we rated at ASA 250 instead of the recommended 400. In so doing we could obtain a finer grain for the subsequent blowup to 35mm. In the way of lighting equipment, we only used one foldable 2K soft Lowel light plus two 1K Quartz. We plugged them directly into the outlets of the houses in which we were

shooting. More often than not we only plugged in one of the lights. Much of the time we shot in exteriors with natural light, occasionally using a white board to reflect and fill in some shadows. When we interviewed the political leader Eloy Gutierrez Menoyo or the black farmer Esturmio Mesa Schuman in interior locations, we actually used the natural daylight coming through a window to the side – a Vermeer technique more than 300 years old. As for the camera, in Paris we had the classic Eclair NPR with a 12-250 Angenieux zoom. The other times we used an ARRI 16 SR-II with a Zeiss 10-100 zoom lens.

For the blow-up from the 16mm negative to the 35mm prints for theatrical distribution we are using a new method developed by DuArt Laboratory in New York. It involves enlarging the original negative directly onto 35mm without an internegative or C.R.I. The results are outstanding because two generations are eliminated. The resulting print has normal contrast and extremely fine grain. But this is a recommended procedure only for films that have a very limited distribution because it is a dangerous technique – the original negative can be damaged and there is no safeguard.

The last few years have seen a new problem arise for the filmmaker. Documentaries are often assembled from eclectic sources: film archives, found footage, and array of others. Today the material that one finds may be in any of a variety of formats: 35mm, 16mm, 1", 3/4", 1/2", even 8mm video, some in the 650 line European PAL system, and others in the American NTSC with 450 lines. Bringing footage from all those formats into one's own can be complicated and expensive. In years gone by it was much easier. One only had to go to film archives to obtain impeccable excerpts of newsreels usually shot in non-fading black and white 35mm. That footage would be transferred using an internegative from the original, and that would be all. In *Nobody Listened*, we used older, 35mm black and white shots of Sta-

lin, Batista and Castro, all found and transferred in this way, and all of exceptional quality. Yet, when we went to find more recent images of Castro, they were practically all shot on video. Ironically, modern video documents are usually of inferior quality, even though they're in color and have sound. The number of lines that video uses to reconstruct images simply don't match the fine grain and sharpness of black and white film. The transfer from video to film is inherently incompatible because video creates 30 frames per second while film uses 24. The result is never quite satisfactory. When blown up on a big screen, those images lack definition. Future generations may well have a precise idea of what President Roosevelt looked like, but will have a very shaky, blurry image of President Carter. Such is progress. Still, I must admit that in contrast with film, the trembling imperfect texture of video transferred to film creates a feeling of immediacy, of news actually happening.

Our basic idea for *Nobody Listened*, in terms of style, was that the real documentary is found in the uncut rushes. We wanted to preserve their quality, though we would obviously have to condense the footage. We wanted the film to be edited in the most unadorned way. For this apparently easy, yet actually difficult task, we relied on the talents of two exceptional women, Gloria Pineyro and her associate, Esther Duran.

As is commonly known, editing is more important in documentary filmmaking than in any other genre. Yet, with time, I have come to reject the overedited, reconstructed documentary that I so much admired in my youth, i.e. Ioris Ivens, Leni Riefenstahl, the early Soviet school. In their films there was too much *mise-en-scene*. I believe that in documentary, the less fireworks in the editing, the better.

With this film, we thought the "seams" should be seen occasionally. If an interview had been abridged, the audience should perceive that, even if it means a jump cut. To let a reader know that a written statement has

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been cut or abridged is a normal procedure in any book based on research. Yet in documentary filmmaking it is perceived to be a fault. Film editors spend endless hours smoothing out transitions and giving a false sense of unity to material which is by its nature very fragmented. I believe that there is something basically dishonest about trying to be "artistic" in a documentary, particularly when it deals with a subject such as ours.

After we shot the bulk of the material, we were left with close to 40 hours of screen time in the rushes. Because we had to maintain our film within an acceptable running time, we unfortunately had to leave out a lot of valuable material. About 50 people were interviewed on camera; 30 remain in the final cut. We intend, however, to publish a book with transcripts of the interviews that were left out. We "cleaned up" the rushes by eliminating the most dispensable material, and ended up with a cut that was about four hours long. We assembled the interviews in chronological order and

invited an audience to a preview screening in New York. That, for me, was the real film. Unfortunately a documentary of that length would have great difficulty finding any distribution. This is why we eventually condensed the footage to just under two hours.

The audience reactions in our preview screening were very helpful in the next step. We listened very carefully and then took on the painful job of sorting through the interviews and deciding what to keep and what to leave out. Our criteria for selection invariably had to do with the subject's ability to get his or her point across. We also had to consider the person's overall appearance on film - some people have greatly expressive faces and others do not. Some of the people had extraordinary things to say, but had difficulty expressing them. In some cases, there were structural reasons for eliminating a filmed interview, and in others the exact placement of a sequence was immediately apparent. From the very first time we screened the rushes, we knew that Clara Abraham's

rambling tale about her son's hunger strike and death would be used to end the film. Of course our selection was very subjective, and that's why Jorge and I signed the film.

Audiences enjoy big budget, slick fictional movies, but I don't think that makes today's public less receptive to documentaries. As a matter of fact I would argue that documentary filmmaking is a more important genre today than it was some time ago. In the past, documentaries were more primitive and crude than they are today, principally because today we have direct sound which, of course, adds an entirely new dimension. There is now more of a market for documentaries. Now, more than ever, specialized films and documentaries reach a wider audience. I think audiences today tend to be more curious about things unknown to them. Television may be one reason for this. It's my opinion that television is simply a branch of cinema. The importance of news reporting and documentary in daily television programming has had a great effect on our lives. △

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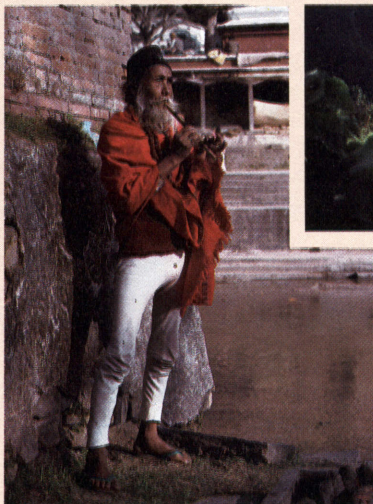


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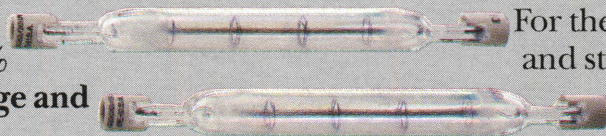
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Photos by Christine Loss

Don the Horse Mugs for *Hot To Trot*

by Jean Turner

Produced by Steve Tisch and Wendy Finerman
Directed by Michael Dinner
Victor J. Kemper, ASC, director of photography

"It was a fun show. The most spectacular feature of the show for me, of course, was the novelty of Don the Horse That Talked. I don't want to call him a 'talking horse' because he didn't talk, he simply moved his lips and appeared to mouth the words in the script. Unlike other efforts at making horses appear to talk on the screen, Don was actually trained to move his mouth," says Victor Kemper, ASC, assessing the new Warner Bros. comedy, *Hot To Trot*, for which he is the director of photography.

"Now when you are in a pack of horses and they are talking to each other, it becomes very tricky to accomplish the end result..."

"On various cues from the trainer, Corky Randall, and his father, Glenn, the horse would speak with a wide open mouth or just by moving his lips or curling up one side of his mouth. It was all done with hand signals and that was the most amazing thing to us. It got to the point where we would walk on the set and say hello to Don the Horse as though he were one of the human characters in the show. He became a pal of everybody. He really is a fine, well trained animal."

Glenn Randall was the trainer of Trigger, and in fact, trained most of Roy Rogers' horses. His son, Corky, has taken up the art and trained not only Don, but other horses used in 'acting' roles in the picture.

Kemper is no novice in the photography of animals for the motion picture. He had only recently shot *Walk Like a Man* (nee: *BoBo*) a Howie Mandell picture now on video, which involved a bevy of wolves. If he has a specialty whether animal or human, it would seem to be in comedy (although his work in the Kojak television specials, *Dog Day Afternoon*, *Hospital*, and *Coma*, show his great ver-

satility.) Some of his feature titles include *Slapshot*, *Oh God*, *The Jerk*, *Mr. Mom* and *Pee Wee's Big Adventure*.

"The set was already started when I came on the picture," Kemper says, "but I was there early enough to have some say about where certain columns and beams were placed, in an effort to avoid lighting problems. I think producers are realizing now that a director really needs the support of the cinematographer early on and not just a week before the shooting. I have found, in the last few films I have done, that I have had a minimum of three weeks of preparation with the director before we began. Years ago, I would rarely get more than a week. Preparation time is very critical. Lots of good stuff comes out of those early talks with the director, going over the story line and the storyboards.

"Working with the horse created some problems for me," Kemper allows, "because of the size of the animal and working on an indoor set. The size of the horse made lighting problems greater than I anticipated. It wasn't the simple solution just to move him an inch to the right or an inch to the left such as we do with humans when we want to make it work without changing the whole lighting scheme. Because of his enormity you just don't move a horse an inch – nor will he stay where you put him. Also because he was dark brown, when people were next to him, I had the problem of the horse absorbing a lot of the light and faces reflecting a lot of light so that balancing was a problem in every single setup."

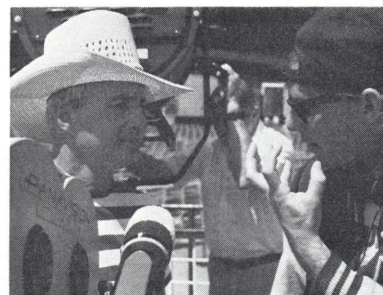
The lighting changes were dealt with on a shot by shot basis depending on location. Outdoors Kemper tried to enhance the horse, but because in motion pictures people move around, the horse lighting and the people lighting weren't always compatible. "However, it was fun to solve and kept me on my toes throughout the show," he says.

Indoors was easier because the movement of the horse

was limited. He had to go specific routes to get around the furniture so the crew always knew he would be at a certain spot on the set during the take. "He didn't have the freedom to wander or he would be all over the furniture. This made it a little bit easier to light and I could set what I needed, leave it there and be fairly sure the horse would fall into place. The set was so large that we needed two sets of backings – two for day and two for night. So when we switched scenes we'd have to replace the backings," Kemper explains.

"Dealing with indoors and outdoors on a set it is really simpler than it may appear to an observer. When you light outdoors on-stage, you are imitating sunlight and you have to find a visually believable angle for your source light. You set the intensity so that it is at least one full stop brighter than what you are using on the set (interior). I sometimes go to a five times ratio of sun to interior. That gives a feeling closer to the norm for a sunny day.

"The day goes on and starts to wane. We bring the outdoor light down and start to bring the indoor light up to counter-

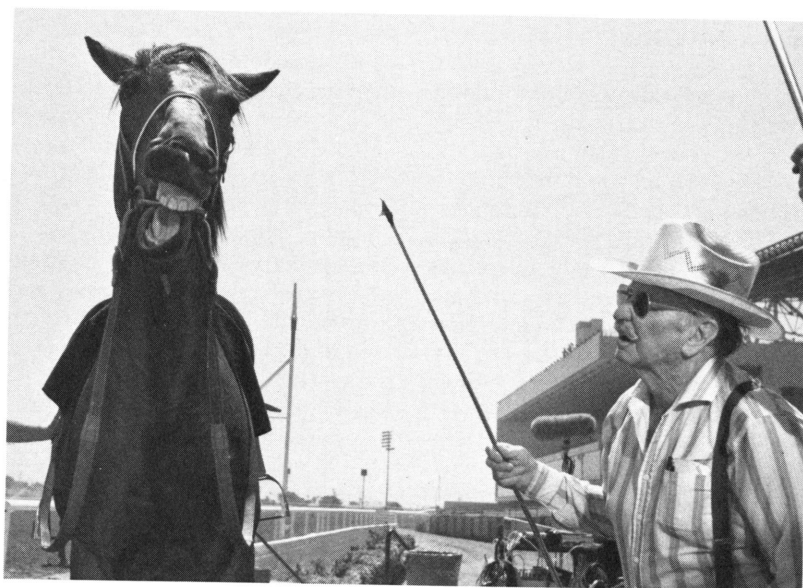


Opposite Page: The star of the show, Don. Above: Goldthwait and Don converse at table. Below: Kemper and Goldthwait on location at the ranch.

balance so that the interior night scenes, the indoors, are now brighter than outdoors which is the norm, also. That was on-going since we could not shoot all of our night scenes for night and all of our day scenes for day because of problems with the horse and the number of tricks they had loaded into him at any one time.

"Bob Goldthwait had a few difficulties with the horse, in that sometimes he (the horse) was unpredictable. While he would respond to the trainers very quickly, he also had to get used to Bobcat. In the beginning when the horse was supposed to interact with Bobcat he would nudge him at the wrong time – and sometimes forcefully! There were times when he and Bobcat would get into a little squabble – push and shove kind of thing. All of

Top: Crew aboard camera car following action which includes horse stand-in. Center: More close-ups with lights, reflectors and the dummy nag. Below: Trainer Glenn Randall instructs Don who responds for the camera.



those things forced us to shoot in a non-continuous way in terms of the script.

Kemper had a stand-in for the horse for setting up, an artificial horse from the prop shop. He said it was enough contending with one live horse so that he didn't need a live stand-in. The fake horse was not quite the same size as Don, so that required some adjusting to the lights.

The specific scene which was the most fun, according to Kemper, was when Don was sitting on the sofa watching television. There was a large screen television set and Don and Bobcat were playing the scene when the horse is first invited up to the apartment. "As they start to relax, the horse begins to get comfortable and change positions – the way anyone would who is sitting around watching tv – two strangers might sit in chairs opposite each other or at either end of the sofa. As the friendship starts to develop somebody gets up to get some peanuts or a glass of beer, and then they sit around relaxing. Before you know it, they are a little closer together. "Well, that is what we staged with the horse. Originally the horse was sitting in the chair alone, but by the time the scene was over, the two are side by side on the sofa watching tv and munching goodies. At the end of the scene the horse was lying down watching television."

The problem for the cinematographer, again, was a very dark horse, a human actor and a television projection screen which had to be synchronized to the camera. "I then had another criterion for light balance. I had to use the television set as my reference for exposure and work backwards from that. So in addition to worrying about synchronizing and my shutter, I also had to deal with a lower light level than I might otherwise have used. Had to be careful, because the horse changed position – by lighting him so that he was not overlit (it was a night scene) – and also lighting Bobcat who was often right next to Don."

The television was front projected. Kemper explains that,



"at one time we had the horse cross between projector and the screen and we tried to get the image to project on the horse, but because he was so dark that gag didn't work too well. We really needed a more reflective surface or a much brighter TV projector. We used Hal Landecker's system for synching. He heads the sound and video department at The Burbank Studios. His method reads the frame rate of the film, compares it to the frame rate of the tv projector or the video machine which is playing the tape, and reconciles the two. It makes all the adjustments so the camera and the machine are running in sync and phased fast. Phasing is important. You might have the systems in sync so that the projector and the video tape recorder, which is playing back the image, and the film camera which is now recording the image, may run at the same speed, but the bar (phasing bar) - which you can see if you run your vertical hold-down on a TV set - can wind up static right in the middle of the screen or somewhere across the picture. So an additional adjustment has to be made - again done with

Landecker's equipment - which will ride that bar to the top or the bottom of the frame.

"Years ago I would take a piece of tissue and put it in the film gate. We would have to take the film out of the camera and replace it with the piece of paper in the film gate, with the shutter running, using a magnifying glass I could see the image we were photographing on the tissue paper and then by adjusting the shutter with the video tape machine going I could get the phasing bar to stand still in the picture. Little by little we could inch it, by turning the camera on and off at random, by hit or by miss operation we could get the bar to be near the top or the bottom - always a gamble - so after having set it with the tissue paper, we would put the film back in the camera and photograph the scene. I did a lot of movies before we had synchronization equipment and I did all the video photographing on film with tissue paper and magnifying glass! Ideally, in those circumstances, the shutter had to be at 144 degrees. With 144 it took care of the difference between the 30 fps on the

video and the 24 fps on the film. Now, of course they have it electronically perfected. Turn the camera on and it is synched and locked every time!"

For the times when Don goes back to visit his parents the crew moved to the Warner Ranch near Newhall. At this particular location, the art of cinematography got some severe tests. "Don gets word his father is dying and he goes back to see his father (the horse) laid out on the straw inside the barn which is their house. The family is gathered around, mama and an uncle and others. We asked for some manufactured holes in the roof and prayed for a bright, sunny day. It would have required a tremendous amount of rigging to arrange the proper lighting. So we gambled. I had planned to originally smoke up the barn so that the streaks of light would give an ethereal look to this scene of a dying father.

"We smoked up the barn and the sun never came out, we never got our streaks. We tried to simulate them by bringing some HMI lights into the loft and shoot-



Crew prepares for scene on the ledge. Below: Goldthwait clings above the street.



ing through slats which we constructed up high, but it was windy, we couldn't control the smoke, it moved all the time and looked very phony. Sometimes in the middle of a scene the smoke would be blowing away and we would have the prop men working the machines heavily to counteract the wind. This was inside the barn – so you can imagine the strength of the wind outside! Suddenly, it would stop as though someone turned off a switch. Well, you can't shut the

smoke machine down that fast so as a result, huge clouds of smoke would fill the room and it became impossible. We had a couple of shots where we couldn't see the horses at all.

"As a result we had to come back and re-shoot. And in that case we used no smoke at all. The day we used no smoke, of course, the sun came out and I got my patches of light. This segment is representative of some of the disasters that befall cinematogra-

phers at any time, in any shot.

"In retrospect, I would have abandoned the smoke altogether. In my mind's eye I had these beautiful rays of light from heaven – a church effect – surrounding our horse. Can't win 'em all!"

One of the most exciting parts of the shoot for Kemper was at the race track. "We spent eight days at Hollywood Park. The movie culminates in a race which our hero horse, Don, enters. We tried everything to get interesting shots. We tried an ATV (all terrain vehicle) with the camera mounted on a rig that my grip, Gaylin Schultz, built, and tried to lead the horses around the track with that. We tried some shots where we ran alongside the horses and some behind the horses. We couldn't, with that set-up, get specific shots of specific horses, particularly when they were having dialogue (you have to excuse the expression. I say it like they are humans because we started to feel like they were.)

"During the race our hero horse, Don, gets some of the better horses to fall back by saying things to them that were specific to that horse. One horse which had a Latin name was pulled off the track by Don when he came up beside him and told him that he better have his green card, the immigration officials were on the way! So that horse pulls up suddenly, turns around and runs the wrong way on the track. That is how he got rid of his competition throughout the race and those were the incidents that we needed to photograph.

"Now when you are in a pack of horses and they are talking to each other it becomes very tricky to accomplish the end result. The other horses make horse sounds, not human, whinnying and neighing with sub-titles. That's part of the gag. We finally wound up with a Louma crane mounted on a Shotmaker and we were then able to do some pretty spectacular shots of the race. For instance, we could be well in front of the pack as they came around the turn with the Shotmaker out mid-track and the horses on the rail. We would have the camera extended out from the



The animal group gathers for a wild party in what was once a stylish apartment.

Shotmaker, shooting back at the pack. I would instruct the driver of the Shotmaker (camera truck) to ease back on the throttle, in which case, the horses would gain on us. As they gained on us, we would raise the arm of the crane and tilt down so that the horses could literally pass right under the camera. Then the driver would pull to the right away from the rail which would now give us a profile shot. Now we are driving alongside the horses, camera extended so we could get three shots of the dialogue; we could drop down with the arm and then ultimately let the Shotmaker slow down and drop back, get the camera around behind the horses and chase them around the track. In this manner we had a nice variety of race shots. They should prove very exciting on screen.

"There was a constant worry that the truck would get bogged down in the soft earth of the race track, but this never happened. The Louma crane has a rig manufactured to make it attach very well to the camera truck. It

was convenient and that is why we went with the Shotmaker.

"Working at the track means it must be done when the stands are empty. This required some very selective work, so that we didn't shoot back into the vacant stands. For the racing scenes we used three cameras: two Panaflexes and an Arriflex. I like the Arriflex because I can pick it up and run with it when something is happening. When the scene is going on, everybody's occupied, and I see something that really might work or might be exciting, it's possible to pick up the camera and go for it. Sometimes you get lucky and get a great shot.

"Our dolly package was an Elemack," Kemper recalled. "I really put the Elemack dolly at the top of my list. It wasn't the only dolly on the show, but, my goodness, when you need to do a 360 or get around a table, there is nothing like an Elemack. Very rare that you get a bumpy shot. We also carried a Fisher 10 and a Chapman Pee Wee and a Titan.

"The lens package ranged

from 20mm prime to 150mm prime and we carried two zooms, the 5 to 1 and the 10 to 1. I have a favorite lens – a 55mm Panavision lens – which they came out with years ago. It was that lens and the 35mm that are small, physically. The 35mm lens still feels like a wider angle lens but it has the look of a long lens, crisp and sharp. A standard package for me would be 20, 24, 29, 35, 40, 55, 75 and 100mm.

"We kept away from ultra-long lenses on the horse races. The reason is that it tends to compress the pack, shows the heat waves coming up off the ground (which sometimes can be an enhancement.) But my big objection in head on shots is that it seems to stop the motion. There's never that feeling of excitement."

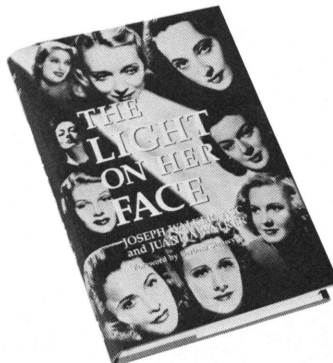
In a real effort to create action and thrills, Kemper elected to avoid high speed photography. "We were trying to make it look real. We debated and then decided to try for reality instead of trying to enhance it." Catching the humor of his statement, Kemper chuckles, "Here I am talking about reality

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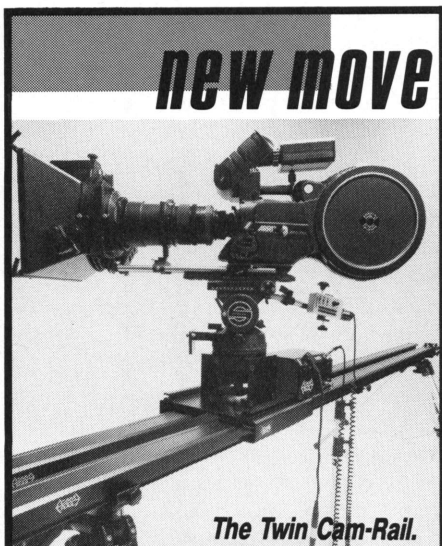
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and we were shooting a movie about a talking horse! Reality? Whoops! It was very easy during the shoot to slip into that mode. The director, Michael Dinner, and I would start to deal with it as though it was real – don't all horses talk?"

Kemper used Eastman 5294 for the interiors and 5247 for exteriors. One pleasant change from the constant zoo-like atmosphere, was the stock broker's office, an extensive set. "Dabney Coleman plays Goldthwait's stepfather. That set was very complex. It was a lot of fun to light. Had a lot of angles – a lot of glass. Fortunately the horse never appeared in that set. It was for humans only. Dabney was what was unusual in that setting. He is a very funny man and I enjoyed working with him. I had worked with him previously on *Cloak and Dagger*."

Climaxing the theme of the movie, Bobcat's enemies are out to get him. He finds himself locked outside the office on a ledge, 17 stories high – and he can't get back in. They want to ruin him so they keep him locked out on the ledge until the price of the stock drops, after which they plan to let him back in. Of course it will then be too late for his clients to recoup their losses. "To make it appear that Bobcat was really clinging to this perilous ledge, we put the camera on the floor and shot straight up alongside the building – right up past his feet – which shot us into the ceiling of the stage. We covered the rigging with a blue backing painted with clouds and that seemed to work nicely."

All in all, Kemper was constantly amazed and pleased at the behavior of the animals. One night in the life of the apartment dwellers, the animals have a party. This involves pigeons, cats, a pig, two horses, numerous dogs and a cockateel who answers the telephone. To the disbelief of all concerned and also because of quick acting animal trainers, not one of the beasts ever fouled up the set. In a situation like that, one counts ones blessings! △



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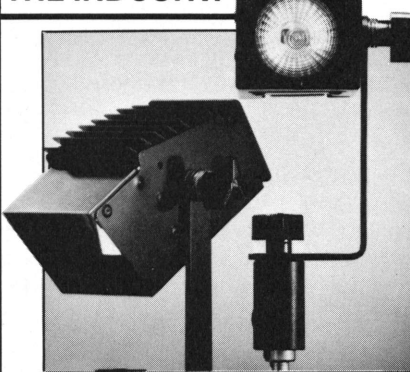
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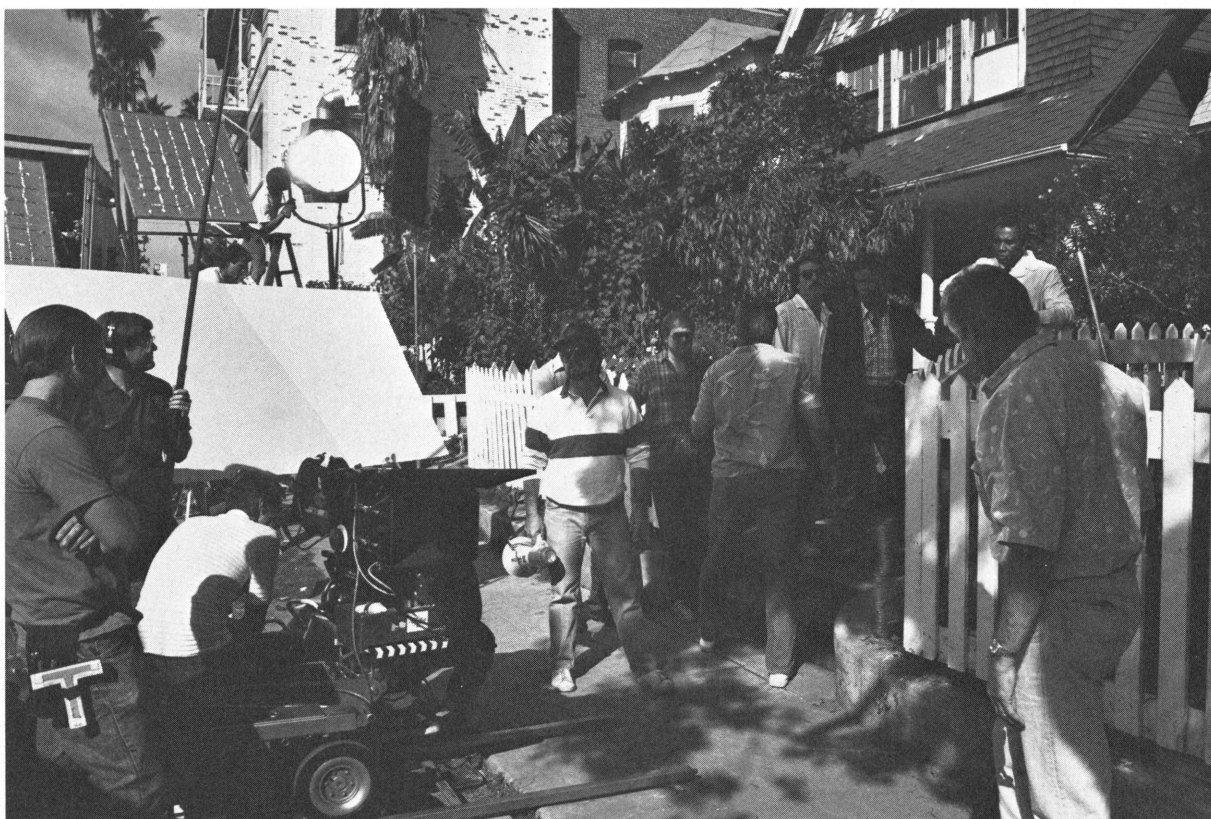
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Dolly shot being set up for scene at "Mrs. Murphy's house."



Photos by Michael Cullen

Beekman's Place Drawn From Life

by George Turner

Producers, Scoey Mitchell and Don Boyle
Directed by Bernard L. Kowalski
Director of Photography, Richard C. Glouner, ASC
Second Unit Cinematography, Donald Birnkrant, ASC

Almost in the shadows of the skyscrapers of downtown Los Angeles are numerous residential neighborhoods upon which time has laid a heavy hand. Many of the once-stylish, gingerbread-decorated homes were removed long ago to be replaced by manufacturing firms and storage facilities. Often the dwellings that remain are isolated groups of one and two story houses characterized by sere wood, faded and peeling paint, and signs announcing rooms for rent.

Recently, for several weeks, one such neighborhood a

few blocks west of Main Street came to life with a vengeance. It had been selected as one of the key locations for the filming of *Beekman's Place*, which will be a TV Movie of the Week in this country and a theatrical feature in the foreign market. Uniformed policemen set up barriers at each end of the block. Equipment trucks, portable dressing rooms, a king's ransom in sophisticated motion picture equipment, a lot of familiar showbiz faces and a small army of art and technical people crowded the street. One empty building facade

was transformed into that of a run-down hotel, while a vacant space where a neighboring building once stood was masked by a wild store front. Bi-lingual signs at each end of the block informed pedestrians that "Anyone entering the street is subject to being photographed. If you don't want to be photographed..." Actually, people who didn't want to be photographed were no problem at all, but there was some difficulty in keeping some of the area residents from joining in with the paid extras on camera. One man emerged from his apartment

periodically, wearing increasingly colorful and dramatic costumes, only to be studiously ignored by director Bernard L. Kowalski.

In the center of this swirl of activity every day and night was an energetic, sportily-dressed man whose duty it was to put on film the wishes of the director, the ambience of the location and the art of the performers. For Richard Glouner, ASC, the director of photography, *Beekman's Place* provided a tough but interesting assignment.

"I was on the show for seven weeks – two weeks of prep and five weeks of shooting," Glouner noted after the wrap. "Scoey Mitchell, the executive producer as well as the leading player, and Don Boyle, the supervising producer, hired me. It was the hardest production I've been on in 32 years in the business. It took too long to get it done, because there was not enough pre-planning, but we all rode it out very well.

"We averaged anywhere from 16 to 20 or 22 hours a day. As a consequence my entire camera crew had a couple of days off because of illness. I was too dumb to get sick so I didn't miss a day. It was really an endurance test. After a while we were doing the leading lady's close-ups at four or five in the morning, which is totally wrong. We should do her close-ups at four in the afternoon because people's faces fall when they get tired. It's also difficult because the actors and the crew people aren't thinking well."

Of course, movies are seldom made under ideal conditions, and the cinematographer must know what to do about it. "When shooting the ladies I used a Mitchell B filter, and if it was five in the morning I also used a net," Glouner explained. "I'd raise the camera, because that gets rid of sagging chins, and get a fan and blow some air in their faces to let them wake up a little bit. Marci, the makeup artist, would come in and put some drops in their eyes to clear the red out."

Marci Anderson is pretty and vivacious, even near the end of

a long shooting day, and she is a veteran of 25 years of motion pictures. "Richard and I have worked together before and know each other's likes," she said. "He wants light makeup: no pancake, nothing heavy or drippy – the clean make-up look, so men look like men and women look like girls."

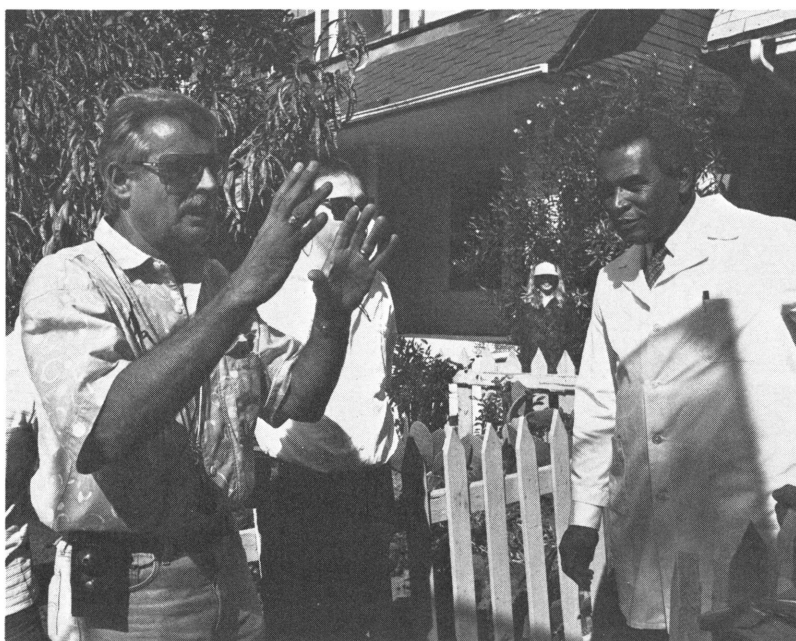
"We lit two city blocks - it looked like about a half mile. It's one of the biggest shots they've done in TV in years . . ."

When composing the images, Glouner allowed for the fact that the picture was being made for both television and theatrical use. "We protected Academy and full apertures, so throughout the whole thing we gave them a clean, square picture area," he revealed. "We worked in a square aperture because it gave us two media to work with. They can go to 1.85 or full aperture if they want to in Europe and it's protected for television here. They hope to get a TV series out of it. It should be a good show, because it's an interesting piece about

interesting people doing interesting things.

"Scoey and Don wrote it. Scoey is chief of staff of a hospital. His wife has a heart attack, wipes out her Mercedes and is placed in the trauma center, where she dies. Now Scoey decides to leave the hospital and set up a clinic in the poor part of town, a depressed neighborhood that he grew up in. He wants to give back what he got from life. People come in with *everything*. There's a little girl who's 13 and pregnant and is an addict. We have a guy who's electrocuted when his bulldozer hits a 220 line. One night Scoey's car is stripped. It's life. And there are flashy cars, elitist groups, a lot of real working stiffs, and the poor – the really poor."

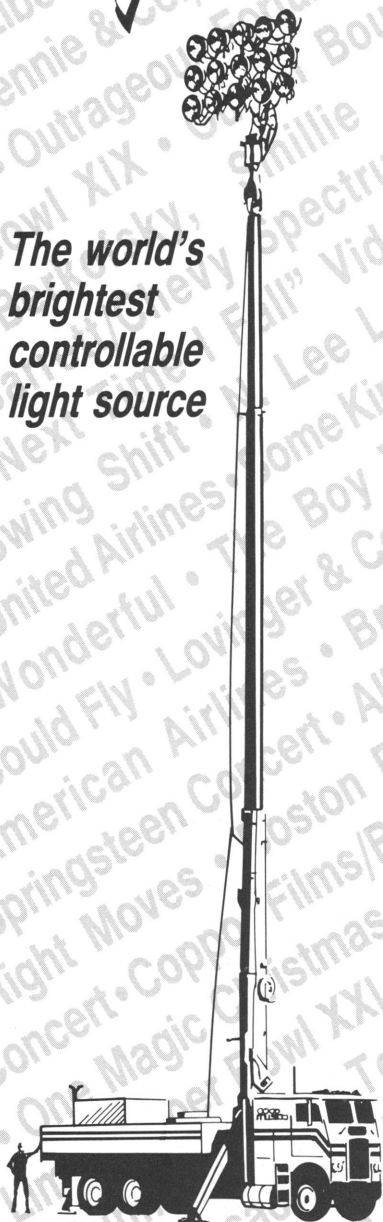
To photograph the varied locations and action of such a story demanded a large complement of equipment. "Our cameras were Arriflex BL4s and BL3s, a 2C, a Bell and Howell Eyemo, and we used speed cameras several times in one night for a car crash," Glouner disclosed. "We used the Eyemo as a remote camera – in the sense that nobody was operating it – in the car crash. In other words, we just set the stop and turned it on and got away from it. We also had an unmanned speed camera. We used Gil Casper's insert cars, the same



Glouner maps out a scene of producer-star Scoey Mitchell.

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cars I did *The Gumball Rally* with, which are capable of doing over 100 miles an hour. We had a Titan crane a couple of times, two Fisher dollies, and a Condor crane, which is like a cherry picker. We had to wedge up the Condor because we were on a hill. The grips built a big platform for it and set up parallels. We had a 10K on it at night. I had two 750 amp generators for the lights.

Of course, movies are never made under ideal conditions, and the cinematographer must know what to do about it.

"We shot on Eastman 5247 and 5294. A lot of guys rate 94 at 350 or 400, but I rate it at 500, always have, and it looks right on the button. We shot a lot of night stuff with natural light – with almost no light in the Mercedes scenes – using fast lenses at T1.3 or T1.2. One night we were keying at eight to 10 footcandles. I stayed with Zeiss high speed spherical lenses until they decided we were going too slow, so I said, 'Fine – we'll go with the zoom,' and I brought in a 5:1 zoom. It's a good lens. Again, rating at 500 inside – even in a daylight interior – I was working at 3.9 and 4."

A green house with an overhanging porch was used as the home of Mrs. Murphy, the mother of the 13-year-old pregnant dope addict. Shapely Bobbe Jordan – she was the singer-dancer leading lady of the *Barbary Coast* TV series – wore padding under her clothes to de-glamorize her for the mother role. Before she played some scenes with MitchIII in front of the house, Glouner had neutrals placed on the windows and set up some HMIs and large reflectors on the sidewalk and yard. "We were lucky in that nobody walked up onto the porches, so we just filled them in with some reflectors," Glouner pointed out afterward.

"Our biggest photographic problem every day was that we were shooting Scoey with everybody else, and he's black while many of the others are white. We had him on the set with five other people, all with different skin tones. He's the star, so I was balancing Scoey to everybody in the picture. He's primarily a video man, so I explained to him that we have from black all the way to white in our grey scale for this show. Once we had a pure white blonde and Scoey walking around in an alley at night, so we had both ends of the grey scale working. We *never* got in the middle, so that means a tough show. We colored the cars before we made the picture. I got light grey for his car. The seats were dark, so I put sheepskin covers on them. We did everything to enhance seeing Scoey when he was driving because he's the head of a major hospital, he's big time, he drives a big Mercedes and you've got to see and hear him. Scoey never faltered or gave us a problem. Not once did he say 'can you go faster?' or 'can you do it another way?' He has a lot of charm and really carries himself well."

Glouner used a white stand-in for the white actors and a black stand-in for the black men. During a lunch break the white stand-in, Tony Loria, amused the crew with a Humphrey Bogart impression. "Tony is a night club comic on the side, and he's also a production manager," Glouner remarked. "He really knows the business, so he gaffed the stand-ins." Emphasizing the importance of these men to the cinematographer, he added: "I can't light air."

Glouner's favorite is a night shot made at the neighborhood location. "That'll be the feature shot, with the skyscrapers in the background. We lit two city blocks – it looked like about a half mile. It's one of the biggest shots they've done in TV in years. We had to keep that in balance at anywhere from three to 10 footcandles. We gave it a couple of high points and had Art Dixon and his son bring their truck out there and water

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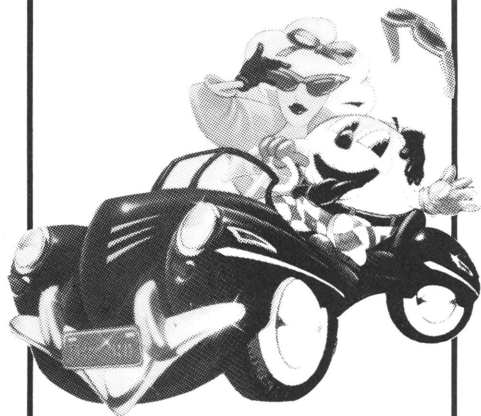
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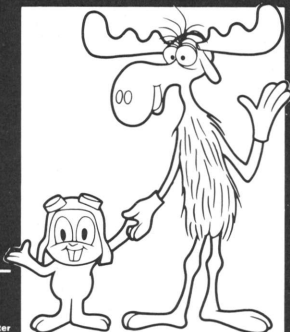
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down the street as far as we could see. We had some PAR lights out in the back hitting and bouncing on walls. Fortunately, I had fast lenses, and working at 500 is like having 10 or 12 footcandles."

After taking readings for a night shot, Glouner told his operator, Ronnie Francis, to "Go Jimtown on it." Later, we asked him what it meant to "go Jimtown."

"Years ago there was an assistant cameraman named Bert Eason who was a legend in the business. His uncle was "Breezy" Eason, the great second unit and serial director. Bert was a wonderful friend and he helped me out when I was a kid. We were working one time and he said, 'Well, you gotta go Jimtown on the lens,' and I asked, 'What's Jimtown?' He said, 'It's wide open. There was a wide open town called Jamestown in Sonora - I was born there.' On our night stuff we were working in Jimtown, as Bert would say, on most of our lenses. It means 'Whatever the lens will go, hit it.'"

A series of recent gang shootings in some of the location areas caused concern, according to Glouner. "We had gangs around, so we had to have a couple of police officers with us all the time and some of the guys were watching out for everybody else. Maybe that's why there was no drinking on the set. Generally there's somebody back there sipping on a brew or snorting a little something, but these guys were clean."

Don Birnkrant, ASC, headed the second unit camera team. "Don was doing added stuff because we were going rather slow and it became prohibitive for us to do the second unit ourselves as we had planned," Glouner explained. "So I got Birnkrant to come in and help Jophery Brown, who is a very good stunt coordinator. I'd worked with Jophery on V and some other things. We did all the walking and talking stuff with the real actors and they did all the second unit action. They shot a Cadillac and a new Mercedes crashing into each other - wiped out the Cadillac and messed up the Mercedes a bit. We

had Jim Halsey, doubling the bad guy, drive through a blind wall."

Several other unusual locations were utilized. "We shot a big room full of people at the Ambassador Hotel," Glouner recalled. "We used their spotlights and a couple of our lights. I've always believed that the secret is to make a room the way it's supposed to look, not like it's lit. It's safer that way and once in a while you can get some pretty stuff."

"We did three hospital interiors - one in the warehouse in the clinic at Palmyro Street, another at the Lakeview Hospital out at El-dredge, and in Carabella we used a real hospital that has some earthquake damage. We have a sequence with a child and, what with the child labor laws, they got him for two hours for some night shots. They gave us 15 minutes to light an ambulance coming in at night, and the child comes running down an enormous hallway. We did it and it was wonderful - lights flaring, people and action - and we did the whole thing in 15 minutes! We shot at Lindsay Studio in Valencia, where they have a standing hospital set."

"Next day," Glouner continued, "the producer came to me and said, 'Richard, I've got to talk to you. All the transfers of the stuff with Scoey are wrong - I can't see Scoey and the walls are popping out!' I called the lab and they said the negative was very good and if there was a problem they were the ones at fault. They redid it and he came back and said, 'It's wonderful. Whatever you're doing, don't change a thing.' Images can get screwed up in transfer if someone doesn't watch his work while he makes a phone call; the machine takes the hottest points and goes to the walls."

Production difficulties aside, Glouner feels that *Beekman's Place* is a strong picture with great potential. "It was interesting: just good old hard photography done well." △

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Photographed by Alexander Gruszynski

When they're at their best, they tap into something vital and palpable. At their worst, they're amusing ways to kill a few hours. Of course I'm talking about low budget movies, the proving ground for some of the best movie-makers that Hollywood has produced.

The vitality and palpability of low-budget movies is due, in part, to the fact that they're generally genre pictures with an established set of ground rules that both audience and moviemaker agree to acknowledge – and sometimes explode. Part of that vitality and palpability is also due to the restraints of budget, as cinematographer Alexander Gruszynski says, "force you to be pragmatic about certain

solutions."

Gruszynski, a veteran of the grueling 18-day shooting schedules of TV movies, is director of photography for *Bad Dreams*, written and directed by first time feature director Andrew Fleming. The movie is produced by Gale Anne Hurd (*Aliens*, *The Terminator*, and *Outer Heat*).

Bad Dreams is the story of a woman who awakens from a 15-year-old coma. She is the sole survivor of a religious commune's fiery mass suicide. She undergoes therapy to rid her of the belief that she is the medium for the commune's fanatical leader, and to cure herself of the nightmares about her past; nightmares that manifest them-

selves into horrible waking consequences for those around her.

"Most of the story takes place in the hospital," Gruszynski says, "which is a challenge in itself. Hospitals are not the most visually compelling places. It is a sterile environment in the most literal sense."

Besides being locked into, for all intents and purposes, a one set production, Gruszynski came into the production two weeks before principal photography was to begin. So, there wasn't time to "work through and establish the visual and stylistic framework with the director and production designer Ivo Christiante," Gruszynski says. "A lot of decisions were

already made, quite important and expensive decisions that couldn't be changed."

Gruszynski, who was trained at the Scandinavian film school in Copenhagen, and has done TV movies and features here and in Europe, was brought onto the production after Hurd had seen his work on an HBO movie.

"I had seen the HBO movie *The Last Innocent Man*," Hurd says, because we were looking at actor Ed Harris for a role. I liked Alexander's work, considering the budget and shooting schedule." She was impressed with Gruszynski's lighting scheme that "unlike too many low budget productions where the lighting varies from shot to shot, there was a controlled consistency to Alexander's lighting scheme that allowed shots and sequences to cut together very well."

Unlike *The Last Innocent Man*, which was shot solely with conventional lighting units, *Bad Dreams* included cool, color corrected fluorescents in the package. These high intensity fluorescents were used with ballasts that boosted their luminescence. The ballasts were developed by gaffer Frieder Hochheim, and first used in *Barfly*.

"You get a soft source light that you can combine in banks with the ballast to boost output. They are small and fast to work with. You can use 18" to 8' tubes, and you can hide them in frame. You can use the smaller fluorescents instead of Peppers and peanut lights or other small units. The fluorescents come with chrome surfaced barn doors and egg crates for control. They can be taped into place with gaffers tape. We used the units both on location and on stage," Gruszynski says.

Often during the shoot, Gruszynski used the loose fluorescent fixtures for fill, switching off every second fixture in the ceiling, and shooting HMI lights through the doors along the hospital corridors for side light. This created more mood.

"In certain cases," Gruszynski says, "I played the same room or hallway in the hospital



very moody despite the fact that it was day or night. It was completely unmotivated, but it was in sync with the scene."

Gruszynski, who likes to work against the obvious lighting choice, a choice that he calls obtrusive and makes "the genre more obvious than the story line tells you," shot the movie using Eastman 94 film stock. The night exteriors were rated at ASA 250 and the daylight interiors were rated at ASA 320. The day exteriors and opticals were shot on 47 stock.

Gruszynski, along with other cinematographers, notes a particular aspect of the 94 stock. "There is something with big wall surfaces painted light colors, even if your printing lights are very high, it seems that grain is more visible. I'm not talking about underexposure, since obviously grain shows up," he notes. "For high key, low contrast situations with the 94 stock, you have to keep light off the walls because with bright objects this film is so fast, it makes those bright objects appear lighter than they are."

"For low key, high contrast situations with the 94 stock, you have to watch out that your details are preserved and not lost. What I do is overexpose my key then print down."



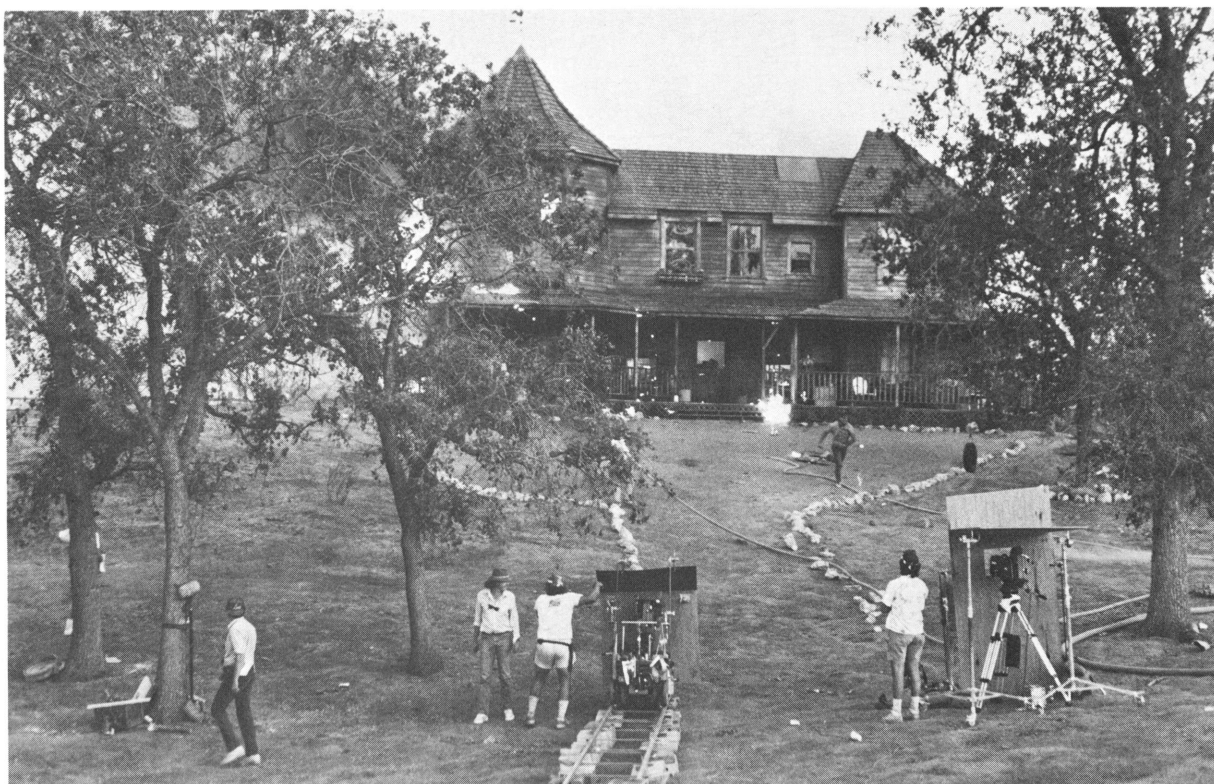
Opposite page: *The baptism, as Richard Lynch finds a new victim. Above: Jennifer Rubin in hospital corridor. Gruszynski used fluorescents for fill and HMIs were placed in the doorways for side light. Left: Gruszynski at work on close-up.*

Gruszynski printed the film in the low 40's, working with Dash Morrison at Deluxe labs in Hollywood. Deluxe sets up two sets of printing lights. One for exteriors and one for interiors, which help establish, what Gruszynski calls, "The discipline of having to keep a consistency of exposure." Night interiors, he points out, were kept at around 2.8.

One of the key things Gruszynski has learned from working on TV movies, with 18-day shooting schedules, is how to be both fast and efficient. This means being flexible enough to recognize and use new techniques. One of these techniques was brought to Gruszynski's attention by his gaffer Jim Tynes.

"In lighting the interior of a car, light usually comes from the

Right: *Mass suicide about to be enacted inside the old house, as crew prepares to photograph and blow up the edifice. Below: Stairway scene, part reality, part fantasy with Rubin at top of stairs.*



dashboard. The problem, then, is what is the motivation for the light," Gruszynski says. "Instead of using small units, Jim talked me into using Christmas tree lights. He wired hundreds of small white lights on the dashboard and around the windshield interior. It gives a beautiful overall ambient light. It also avoids the problem of light looking sourcey, since there isn't one big source. You don't have to worry about hands on the steering wheel being hotter than faces. We used about 300 or so of the lights."

On the other hand, Gruszynski was acutely aware that the added time a feature film allows a cinematographer isn't a luxury, and is to be used to creatively serve the production. This point is illustrated in a long sequence that takes place toward the end of the movie. The heroine, played by Jennifer Rubin, is hanging off the ledge of a ten story hospital building. The quickest way to do a sequence like that is to do a fast location shot to establish the peril the heroine is in, then do the dialogue on a soundstage and matte in the street below. It is quick and it

adequately tells the story.

Gruszynski wanted to give this scene some added juice.

"The sequence was storyboarded by Andy Fleming," Gruszynski says, "and the question arose as to how to shoot it in a suspenseful and believable way. The original intention was to have a couple of shots looking down with the actor hanging off a ledge built on stage, and then matte in the street below.

"I felt that this solution would be too rigid. The camera would be locked off, and the shot would be uninvolving. The important thing was to sell to the audience the sensation of dangling ten stories above the street level. The solution was a remote control camera rigged on a crane arm off the edge of the actual building.

"The building we ended up using didn't have a freight elevator. We had to use a 150 foot construction crane to lift an Olympian crane and a Python arm onto the roof of the building. The entire rig weighed about 3000 pounds. So the camera was rigged on the arm shooting down at the hanging woman and the man who is trying to rescue her. The camera then drops down and tilts up, keeping them both in frame. Now we see the cityscape in the background. This reveals that there is no trickery in the shot. Then we shoot all the conventional coverage with the actors on stage. But without this one shot the sequence wouldn't have worked."

This sense of maintaining story integrity and avoiding the visual cliché is also apparent in a climatic sequence, where the hospital lights go out. This might have been played using the darkness of the hospital corridors as an added element of suspense. However, after a beat, the hospital emergency lights kick on. These lights are like spots, giving off harsh pools of mood light. "I used those lights," Gruszynski notes, "to play against the cliché of having the climatic action happen in the dark."

Gruszynski is a firm believer in having lighting and photography remain subtle. "Lighting should never call attention to itself.

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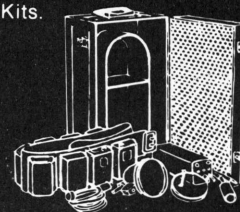
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Things should never look lit," he says.

"The label 'first time director' is a very emotionally loaded phrase," Gruszynski says. "It's an extremely difficult situation to be in. Andy (Fleming) has done an extremely good job. You could tell on the floor that he knew exactly what kind of film he wanted. He was prepared. That elevated everybody's level of confidence. The strength of a director is that he be in control of what other people give him; and not necessarily in telling everybody what to do."

A flashback sequence (later cut from the film) was shot over a two week period, and involved the use of a motion control camera, as well as two sets. The character walks down the ruined stairs of a burned out house. She walks down the ruined stairs, turns a corner to a foyer, and walks past a wall. Suddenly, the house is no longer a burned out husk, but is restored to the way it had looked 15 years ago. The camera pans back up the restored stairs, past Rubin, as two kids run down the stairs. This sequence was done in a single shot in real time.

"This was done," Gruszynski says, "using a motion control camera. You have the shot of Jennifer Rubin walking down the stairs of the completed set with the camera panning and tilting with her. The camera movements are programmed into the computer. The lighting is recorded."

One week later the actress returns to the set which is now dressed as a burned out ruin. "The actress duplicates her previous movements to the motion control camera," Gruszynski says. "The situation is strange because the actress has to walk to the movement of the camera. You almost need a device to remote control the actor. Every step has to be at the same speed that was previously recorded."

The first half of the full set take is scrapped, except for the movements recorded with the motion control camera. The end of the first take is saved. This is the footage panning past Rubin and up at

the kids running down the stairs. The first half of the second take, where Rubin walks down the fire ruined stairs, is married to the last half of the first take by an optical dissolve hidden in the wall that is common to both takes. The optical dissolve makes it seem as if the sequence was shot in one fluid take.

The optical work, including fire sequences that were shot on stage, were done by Fantasy II.

"From the point of view of my responsibilities as cinematographer, I have to draw the line between what gives me 100% satisfaction on how I would've lit the scene," Gruszynski says, "and how I can get the scene done to the satisfaction of the director, so it will work. So, compromises are involved. The job of the cinematographer is to make those compromises as invisible as you can get.

"You have to be adamant about certain things in lighting and composition. Yet, you also have to be able to draw the line between when it is reasonable to compromise and where it is imperative to fight the compromise. That's the balance you have to teach yourself."

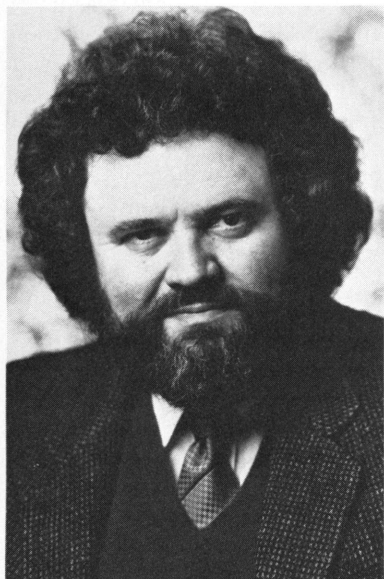
Gruszynski also believes that filmmaking requires a special discipline for a cameraman. This is the discipline of not allowing the visual style to overwhelm the story's through line. "You can distract the audience with visuals. There are a lot of visually stunning films that are extremely forgettable, and there are examples of compelling films that are badly photographed. The stories can survive the cinematography, but not vice versa."

This is a key concept for Gruszynski, one that he maintains is becoming more and more apparent as MTV style cinematography - visuals that are affectations for the sake of affectations - seep into so many movies. He sums up his feeling about this style of cinematography in a simple statement: "What film making is about is not a series of pretty pictures. If you want to see pretty pictures or have a solely visual experience, you can buy a postcard or go to a museum." △

Their Peers Have Chosen...

by Jean Turner

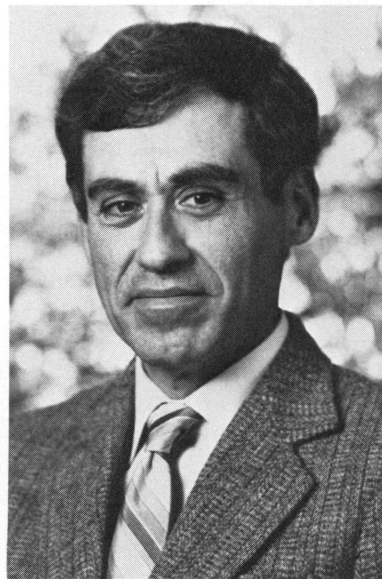
Photos by Stuart Kiehl



Allen Daviau, ASC



Philip Lathrop, ASC



Woody Omens, ASC

Philip Lathrop, Allen Daviau and Woody Omens are directors of photography who received awards in recent ceremonies honoring their work. More than 300 guests and honorees gathered on March 6 to witness the Second Annual Awards for Outstanding Cinematography given by the ASC at an event in the Alfred Hitchcock Theatre at Universal Studios. The ceremony was followed by cocktails and dinner at the studio commissary.

Celebrities participated in the presentations which also included a Lifetime Achievement Award given to George Folsey, ASC, noting his 60 years of contributions to the motion picture industry.

Daviau was cited for his cinematography of *Empire of the Sun*, a theatrical release. Lathrop was honored for *Christmas Snow*, a television special; and Omens received his honor for the pilot of *Heart of the City*, an episode of a television series.

Folsey's award was given to him by Nina Foch and Earl Holliman, veteran stars of the in-



dustry who had appeared in pictures photographed by Folsey. Michael Landon and Jill Eikenberry presented the television series episode prize to Omens and Sam Elliott and Katharine Ross be-

stowed Lathrop with his honor. Charlton Heston gave the theatrical award to Daviau.

A nine foot tall replica of the award – a golden camera encased in lucite – was unveiled by Cheryl Ladd and Dennis Weaver. Michael Tucker introduced the President's Film, a review of 68 years of past presidents of the American Society of Cinematographers. Brief clips of the award-winning nominations were shown to an appreciative audience.

Michael Margulies, ASC, awards committee chairman, opened the evening with brief remarks and an introduction of Harry Wolf, ASC president, who likened the motion picture to a time machine:

"Motion pictures began with the cinematographer and, from the beginning, there were times when the camera was seduced into yielding something more than a pictorial record – something that can be called art. That 'something more' is what we are here to honor tonight and what we will continue to honor in

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the years to come," Wolf said.

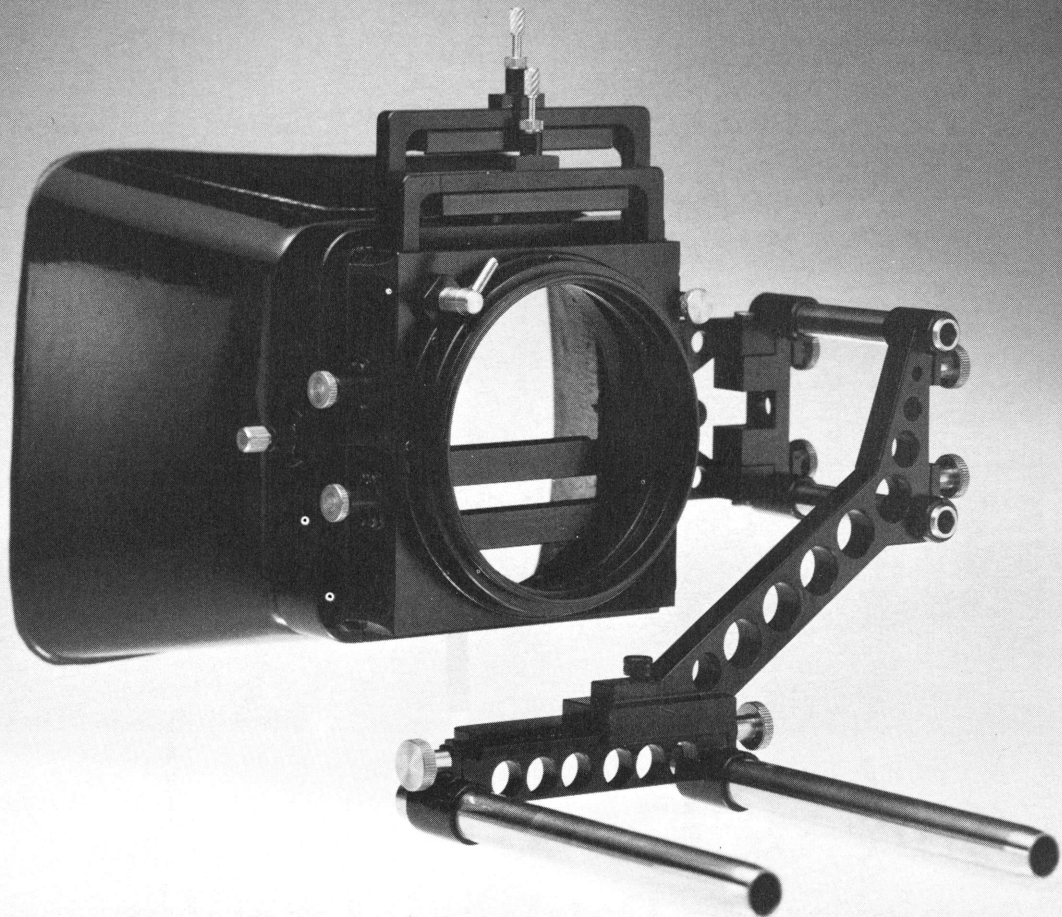
In his keynote address, Woody Omens emphasized the meaning of the awards: "Getting a technically perfect image on the screen these days is relatively simple, because achievements by engineers in lens design, camera design and film emulsion design make possible easy access to our craft. However, the person we call cinematographer is not just a technician, as many people tend to think. He or she is much more..."

Omens added, "Getting an image to speak silently and powerfully, to move the human spirit, takes consummate skill developed through years of experimentation and discovery. It is the cinematographer's search over a lifetime, working to express the inexpressible - in pictures - which separates the cinematographer/artist from the cinematographer/technician.

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Patrons for the evening's program and dinner included Agfa-Gevaert, Inc., American Film Institute, AME, Arriflex, Boss Film, Clairmont Cameras, Consolidated Film Industries, Deluxe Laboratories, Eastman Kodak, Foto-Kem, Fuji Photo Film Co., Hansard, Howard A. Anderson Co., Image Transform, Keylite PSI, Metrocolor, Mole-Richardson Co., Otto Nemenz Intl., Panavision, Technicolor, and Tiffen. Background music from movies was provided during dinner. △

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Preparations for climactic final scene. Below: Christine lies dying, victim of an assassin's bullet.



Photos by Daniel Berner

State of Fear— Ambitious Political Thriller

by David Heuring

The stereotype of Hollywood as a cold, purely profit-motivated city is based partly in fact, but there is also evidence to the contrary. The USC master's thesis project *State of Fear* is proof to even the most cynical that Hollywood has a heart. The film community revealed its generosity and good will recently by lending time, expertise, and equipment to a group of ambitious and talented young filmmakers. The result was an unusual student film.

"In the realm of student filmmaking, *State of Fear* was a unique project," says producer David Andrew Peters. "It was unique in scale as well as in spirit, logistically as well as creatively. Because we refused to be restricted by



conventional student film limitations, we allowed our cast and crew the rare opportunity to work in 35mm. We provided the company with a fine story and great equipment, and asked for hard work and dedication in return. The results were spectacular."

Because of the strong script and ambitious quality of the project, *State of Fear* received extraordinary support from the filmmaking community. Armed with a limited budget and unlimited patience, Peters and production manager Greg Everage combed the town for donations, deals and favors. They discovered a genuine concern in the industry for fostering quality cinema education.

The standard five ton grip/electric package was assembled from various sources, including Bee Bee Generator, Sequoia, Hollywood Rental Co., Lee America, Keylite PSI, LTM, JL, Leonetti, Lexus, Castex, and Cine Video. Add-ons included a 12K HMI, a Condor, and a Chapman Zeus crane. Arriflex assisted in obtaining an ARRI BL 4 camera package from CSC, and Clairmont Camera provided additional camera equipment.

A cast and crew of over 160 donated their time—a blend of industry professionals, film students, and inexperienced recruits. Principal photography lasted 18 days and took place at 14 locations in the Los Angeles area, including the Canadian Consulate and Los Angeles City Hall.

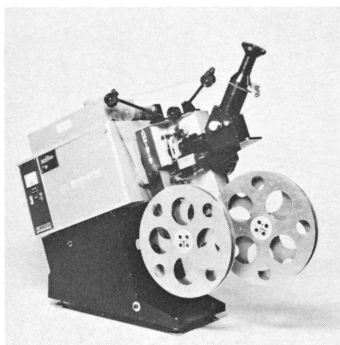
Despite its complexity and size, however, the production remained essentially an educational experience. According to writer and director Stephen Cornwell: "State of Fear was a student film in the truest sense of the term. There was an enormous feeling of discovery, of education, of learning in a broad sense. Each day held new lessons for everyone."

State of Fear is Cornwell's USC master's thesis project. After graduating from the London College of Printing with honors in Photography, Cornwell spent several years as an international photojournalist. His experiences in war-torn countries such as Afghanistan and Lebanon lend sophistication to his vision of *State of Fear*. The story centers on a newspaper editor, Peter Jameson, and his struggle to remain uninvolved as he is inexorably drawn into civil war.

Because of his photographic background, Cornwell had clear visual goals for the film. With these in mind, Cornwell chose Ronn Schmidt to be the director of photography. Schmidt is a graduate of Brooks Institute and has recently completed his second year at The American Film Institute. He spent three years as a grip/electrician in Los Angeles and Washington, D.C., and photographed two low



Crew readies for crane shot in Malibu. Left: Steadicam operator Jeff Mart and soldiers in City Hall's grand rotunda.



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budget horror films prior to *State of Fear*.

Schmidt believes that cinematographic style should come from the script: "Of course, a certain set of choices are made because of the individual cinematographer's experiences and taste, but the look of the film should be dictated by the story. A cinematographer shouldn't consciously try to put his imprint on a film solely for that purpose."

During lengthy discussions, Schmidt and Cornwell developed a conceptual philosophy which determined a compositional style to be used throughout the film. Much of the story is told through recall and voice-over. This technique, resulting in image without dialogue, is potentially less effective at conveying an idea. To ensure clarity, Schmidt and Cornwell brought a bold, graphic compositional style to the film.

"I did not want the visual character to be excessively moody. At the beginning of the film we wanted a clean, natural light," says Cornwell. "As the story progresses, however, and circumstance closes in on our central character, the cinematography becomes increasingly claustrophobic. Throughout, we tried to achieve a sympathy between staging and camera that would allow scenes to evolve in a minimum number of shots. Cuts and close-ups had reason. Efficient story telling was the goal. Most of the shots and scenes worked out as well as or better than we had planned, and for a student film, that's unusual."

"We wanted the film to have a look of heightened realism—not a gritty, documentary feel, but a glossy, efficient look. We generally used a clean lens with soft lighting, to which we would add one incongruous element to achieve a subtle, futuristic quality," Schmidt adds.

Agfa XT-320 film stock was used throughout. Knowing that the characteristic curve of this stock is not as steep as other high speed stocks, Schmidt discovered in testing that he could expand his

lighting ratio. This enabled him to use less fill light, especially in close-ups. He overexposed the stock by $\frac{1}{3}$ to $\frac{1}{2}$ stop to help the grain and color saturation. (The manufacturer's recommended EI is ASA 320.) ARRI/Zeiss Super Speed primes were used for all interior and night shooting, while for day exterior shots, the primary lens was an Angenieux HP 25-250mm.

The glossy look is especially effective in the roadblock scenes, in which characters are pulled over and interrogated by the soldiers of the military regime. Shot in Century City at night, the scenes required a 12K HMI mounted on a Condor. Schmidt recalls the night: "We were very concerned about getting enough illumination over a huge area without overlighting and losing the night feel. We established a realistic look, then added whirligigs—1200 par HMI lights aimed at a spinning mirror—to give the scene an atmosphere of irritation and inquisitiveness.

"There was one scene in which we felt a clean graphic look would be too harsh. At the Langely Mansion, Jameson encounters a woman insulated from the war by her wealth and naivete. We wanted to create a very cushy and isolated world—a world removed from reality. We tried to have everything look a little too perfect—the light just streaming through the window, and so forth—and we were happy with the results. We shot it with a $\frac{1}{2}$ double fog which enhanced that whole feeling."

Los Angeles City Hall was a location that demanded complex and challenging setups. "City Hall is a beautiful location," says Schmidt. "We wanted to capture the grandeur of the place. We brought in a great deal of equipment for those shots, and increased the size of our crew accordingly. We also enlisted the help of Steadicam and Pogocam operator, Jeff Mart."

One of the City Hall scenes, told through Jameson's memory, called for a group of soldiers to burst into the grand rotunda, round a corner, and storm down a long corridor. Schmidt says,

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"As they reach the end of the hall, they become silhouetted against a huge arched window, which we overlit from outside. The eerie quality of the intense light, combined with the silhouetting, gave the scene the dreamlike feeling of memory. Mart did a fabulous job of capturing the urgency and dangerous excitement of the moment."

Mart's remarks about *State of Fear* point to the educational nature of the project: "I decided to help out on this project because that's how I got started in this business—someone gave me a helping hand. But more importantly, I love to teach. I get great personal satisfaction from sharing what I know. Teaching can also help me in other ways. Sometimes putting a concept into words in order to explain it to someone just serves to crystallize it in my own mind. Working with people who are eager to learn makes it all worthwhile to me."

In keeping with the efficient visual style of *State of Fear*, camera movement was never gratuitous. There are many camera moves in the film, but they are always motivated by the action or the need to reveal information to the audience. On occasion, subtle camera movement was used to give a scene the individualized perception of Jameson's memory.

"We had a shot with tremendous movement on a location in Malibu," says Schmidt. "The camera started close in on Jameson and dollied back as he walked forward. As Jameson approached his friend's blown up car, we boomed up with the Zeus crane and continued back. We were continuously revealing information, and the horror of the situation slowly dawns on Jameson and the audience simultaneously."

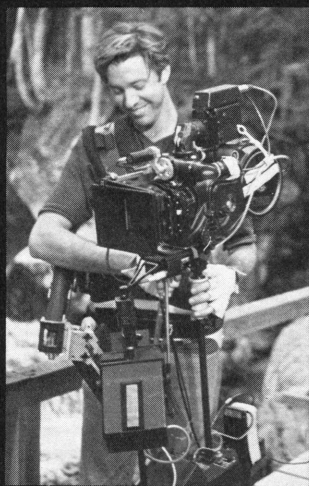
Another scene with difficult camera moves took place in a skid row hotel room. The difficulty, however, stemmed from a difference source—lack of space. The scene plays after an exciting escape sequence, which is filled with fast paced action. Schmidt picks up the story: "Suddenly there were four

pages of delicate dialogue between the two main characters. This led to a fear that the movie would bog down here and lose the tempo or pace we had established. Therefore, our goal was to shoot with quite a bit of movement, which was very difficult within the space constraints. There were at least eight different compositions created by the movement of camera and actors. We carefully lit and blended each position to provide a logical progression. There were seven lights involved, all motivated by one on-screen lamp on the wall. We built a grid into the ceiling to mount the lights, and as a result, we were able to capture the precise movement and retain the sense of pace from the previous scene. Ideally, this scene would have been shot in a studio, but with patience and concentration, it turned out very well. It was definitely a finesse shot."

Another especially difficult shot involved Jameson driving a car at 30 miles per hour straight towards the camera, into an extreme close-up. The camera was equipped with a 2.8 300mm Canon wide open. "It was one of those 'Zen shots' for the camera assistant," says Schmidt. "You take your marks and rehearse the shot, but in the end it just takes tremendous concentration and intuition on the part of the focus puller. This was a tough show for first assistants. The T-stops usually ranged from 2.8 to 1.4, and the lack of filtration or diffusion left us without room for error."

"It was a standout crew. Michael Brown was fantastic pulling focus. My regular gaffer, Derek Kolus, worked with John DeSimone, to give us exactly what we needed. There were greenhorns who did an amazing job, and many pros who had amazing patience with the greenhorns."

One of the technical highlights of the making of *State of Fear* was the work of special effects coordinator Joe Viskocil and his assistant Emmet Kane. Although the effects required nothing particularly unusual, relative to a profes-



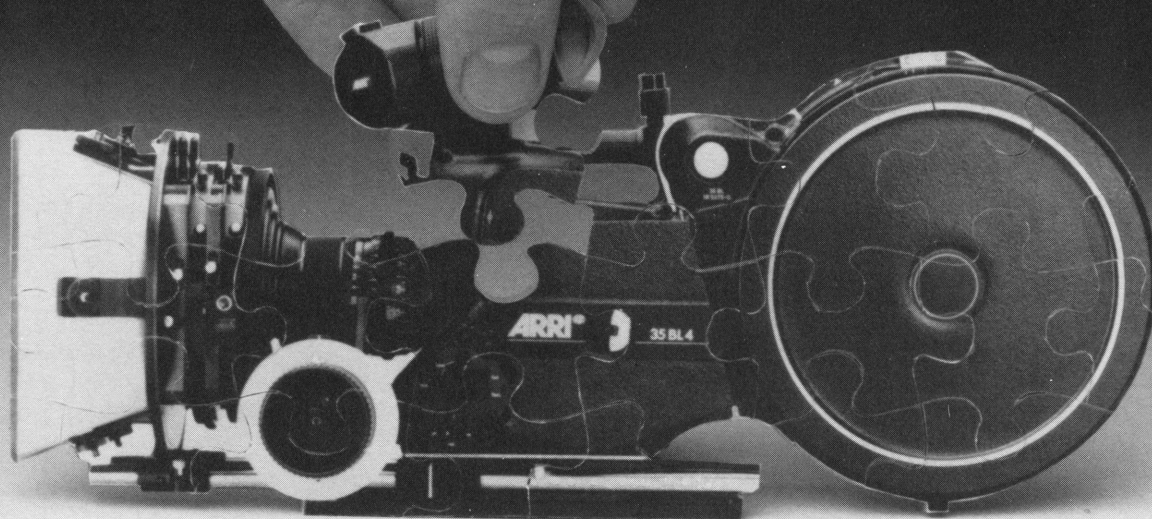
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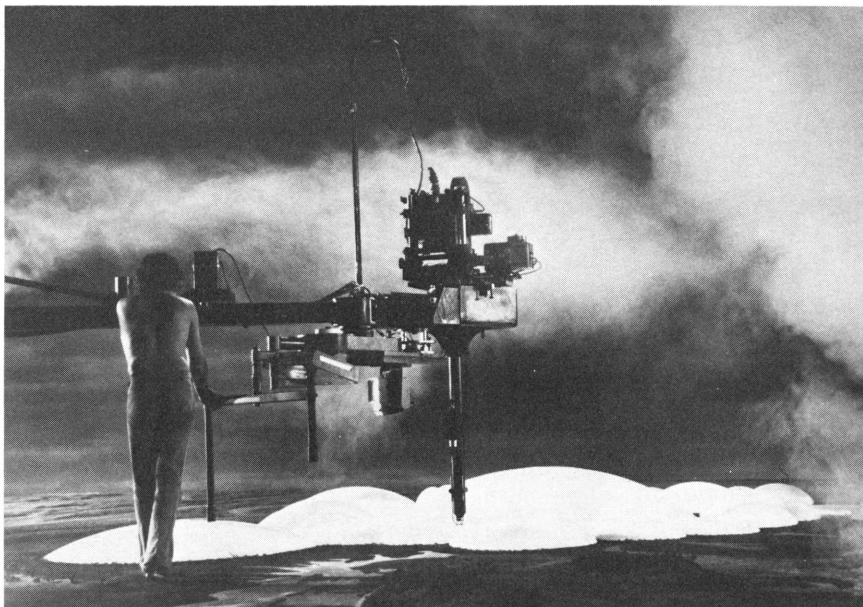


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(Photo is of Kenworthy Snorkel Camera in use on "Logan's Run")

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The late L. B. "Bill" Abbott, ASC, originated many of the illusions that made movie special effects plausible. He began when the movie business was young, was long-time chief of special effects at 20th Century-Fox, and completed a brilliant career in the '80s. His legacy is this book, which tells how a flying saucer was landed in the heart of Washington, D.C.; Paul Newman and Robert Redford leapt 80 feet into a rocky creek; the world's tallest building was destroyed; Raquel Welch took an odyssey through a man's bloodstream; James Mason almost was devoured by a giant lizard; the luxury liner Poseidon was turned upside down; Rex Harrison rode a giant moth to the moon; and much, much more.



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sional project, they were far beyond the range of a normal student production. The effects included creating a huge fireball to simulate an exploding car, and rigging an actress with squibs for a scene in which she gets shot.

Viskocil, special effects veteran of *The Empire Strikes Back*, *Ghostbusters*, *The Terminator*, and others, recalls his decision to donate time and expertise: "I was a film student at one time myself, so I could relate. I remember that point in my life when I would work on any film for free. I learned more in my first two weeks on a movie set than in two years of junior college. I appreciated the help that people gave me when I was a rookie, so I wanted to help provide that opportunity to some students myself. On *State of Fear*, I found dedicated people with a high vision for their movie. Helping them out was a pleasure."

State of Fear was a production that refused to conform to the usual limitations of student filmmaking. By operating on a "can do" basis, the crew stretched the boundaries of student production. This project discovered and tapped a tremendous resource: the film community's concern for quality cinema education and its willingness to lend a helping hand to serious and committed student filmmakers.

"I am pleased and grateful for the commitment that *State of Fear* received from the professional community, USC, and the ambitious individuals who made up our cast and crew. In union, their efforts created a rare environment in which learning was unimpeded by the problems that typically plague formalized education. Together, we learned technical and political process, we learned to be patient under pressure, and we deliberately worked to the limit of our means—proving to ourselves that with hard work and the right attitude, almost anything is possible," producer Peters concludes. △



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Photos by Lynda Richardson

Two Year Study for *Beaver Pond*

by Jean Turner

Producers and cinematographers in a documentary mode very often get assigned to strange parts of the world recording misery, danger, weirdities, jungle predators – even denizens of the American forest. For this particular story, these denizens turn out to be beavers, whose story lacks danger, thrills, or any of the above, but is nonetheless challenging filming.

Jim Dutcher and Associates of Sun Valley, Idaho, took on the chore of filming beaver family life over a period of two years, bringing about the picture, *Beaver Pond*, a National Geographic Explorer documentary to be seen this month on television. Dutcher, Peter Bricca, associate producer, and Jake Provonsha, production assistant, constitute the trio which brought about what can be described as family entertainment in the literal sense of the phrase.

Jim Dutcher has been a documentary cinematographer for about 27 years. He started making films as a child, his first commercial efforts being educational films, most of them dealing with the sea – underwater films. In 1984 he finished a film, *Water Birth*, Planet Earth for PBS and the National Geographic Explorer series.

Out of the *Water Birth* film evolved *Beaver Pond*. "We had done some work with beavers up here in Idaho and during *Water Birth* we learned so much about them – how they create a pond and how all the animals come to the pond – that we thought a very interesting North American film would be the story of a beaver pond," says Dutcher. "We started out thinking it would be just that, nothing more complicated. Ducks, moose, and of course, the beaver. Then we got to looking at the beaver and realized he was such a strong character that it became a beaver film. All the other animals are supporting cast."

"We recreated their habitat in a cabin here in Sun Valley. You can't go out into a beaver pond and swim in a beaver den and of course, you can't arrive there when they are giving birth. That wouldn't happen. So we recreated the whole

thing. If you try to enter a beaver's lodge, you would likely scare the beavers away and they would leave the whole area.

"So we gathered beaver-cut wood and we built a den that was inside a cabin; actually built two so we could have two families, in case one didn't work out. We used brown tinted concrete in the same way the beavers would use mud to hold the pieces together."

"Then we got to looking at the beaver and realized he was such a strong character that it became a beaver film. All the other animals are supporting cast."

The beaver-cut pieces of wood made the 'set' look like a beaver den on the inside. All the wood used was authentically beaver-cut on the ends and each den had an opening that went outside through a window in our cabin where there was a swimming area. (See accompanying diagram). It was here that the members of the family swam and fed. At first there were only two – male and female, but the producers were patient. They had carefully planned the maternity environment and they were prepared to be there for the first filming of beaver-birthing.

"Each den had openings on two sides for viewing and a light box on top where we had 600 watt Omni lights," Dutcher explains. The openings had sliding glass and curtains to provide each family with some of the solitude they require, along with the access we needed. "When it came time to film, we'd open up the curtains and look in, but actually what we found was that the beavers would come up to the windows and put their hands on them, so we removed the glass from the front of the windows while we were filming."

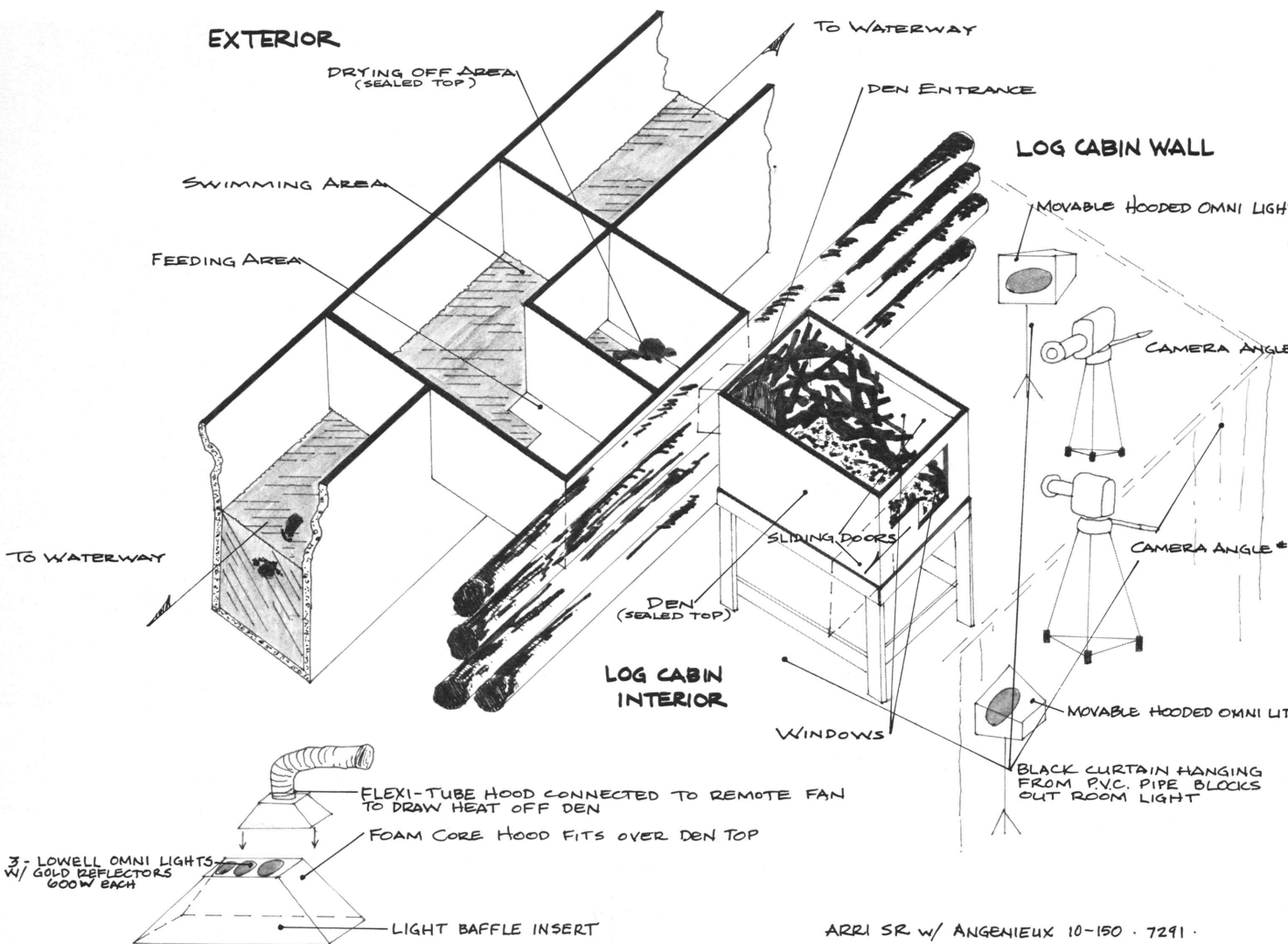
Some of the beaver 'actors' were captured and some of them were rented from a beaver

Photo by Tim Wright



Opposite page: One of the 'stars' of Beaver Pond.
Above: Dutcher and friend.

Left: A pleasant setting for lunch.



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farm in Montana. "They settled into new digs quite quickly. They mated within the first month and adapted to us, could tell our voices and they became quite calm," says Dutcher. "They never became pets. I don't think they ever really realized who was feeding them because they wouldn't see us place the food outside the den. They would retreat when someone appeared out there. There was no such thing as reaching in to pet them."

However, when the kits were born, the men handled the babies. The mother and father didn't like it and scolded their children. They would slap their tails and shown their displeasure.

The beavers were observed for two years in order to film

the birth. "We stood watch for 30 days after we knew the mother was pregnant – which meant we looked in on them every 15 minutes during that time. If one of our crew had to be away from the den, we carried beepers, just like doctors awaiting calls from patients. During the day we would work on the filming and at night we'd stand watch – three of us – rotating around the clock. At the end of 30 days we were pretty haggard. It was difficult, and the mother gave birth to only one kit. That was when we decided to go through another year."

The same beavers stayed for the second year. The arrangement was such that they couldn't leave the man-made system, and in fact, showed no desire to depart.

"We did release them into an old pond in the backyard once in awhile and then we would sort of round them up and get them back into our den. They really enjoyed that because they love to swim."

"They were fed grain, but we also cut up fallen trees from the forest. The logs had to be fresh aspen. We had a permit from the Forest Service to remove trees that had blown down in a storm. We would chop them up and feed them two or three logs a day. They were just like little paper mills. Since they are herbivores it was quite pleasant."

In the second year, after only nine days of standing watch, the same mother delivered six kits.

"The light in the den for filming never seemed to frighten

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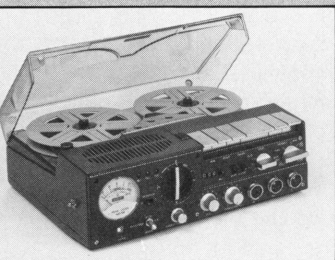
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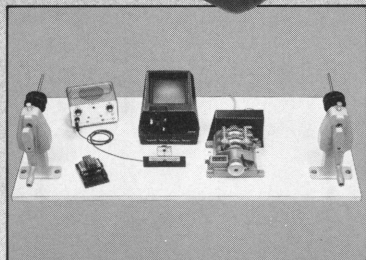
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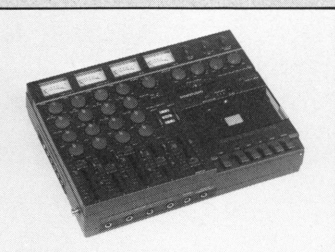
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When shown on television, Dutcher believes this will be the first time the birthing of baby beavers is revealed for all the world to see. He hopes the invasion of their privacy will be forgiven. △

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by David Heuring

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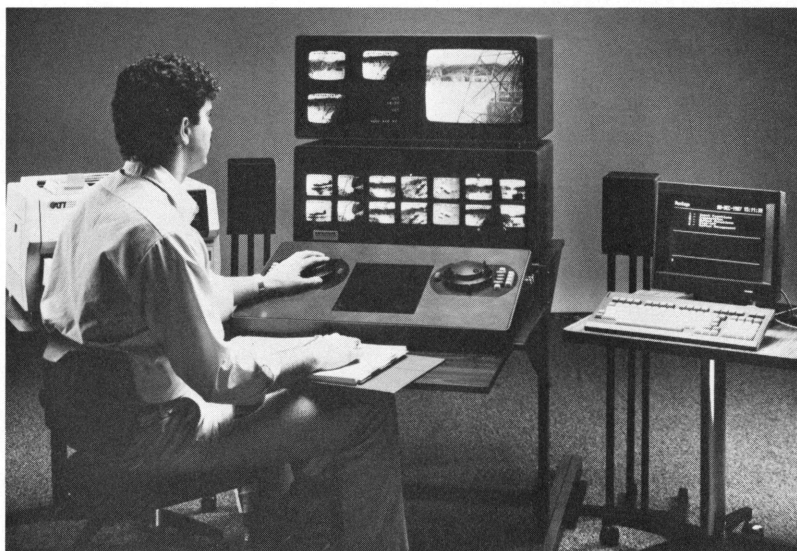
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Another category was established in 1981 to recognize long-term accomplishments by individuals rather than single achievements. This is the Gordon E. Sawyer Award, an Oscar statuette, which is named in honor of the veteran sound director of Samuel Goldwyn Studios.

Fred Hynes, whose pioneering of Todd-AO six-track sound and whose lifetime of dedication to sound recording have improved the quality of motion picture presentations, has been named the fifth annual recipient of the Gordon E. Sawyer Award. Hynes is a five-time Oscar winner in the best sound recording category, for *Oklahoma!*, *South Pacific*, *The Alamo*, *West Side Story* and *The Sound of Music*.

Named for Scientific and Engineering Awards were:

Willie Burth and Kinotone Corporation for the invention and development of the non-rewind platter system for motion



Left: *The Montage Picture Processor* electronic film editing system. Below left: *The Kinotone Non-rewind Platter System*. Below right: Gordon E. Sawyer Award winner Fred Hynes.



picture presentation. The system includes film plates or disks mounted on respective horizontal arms of an upright support carrying a pair of turntables driven by respective electric motors. The film is automatically played out from the center of one roll, transported through the motion picture pro-



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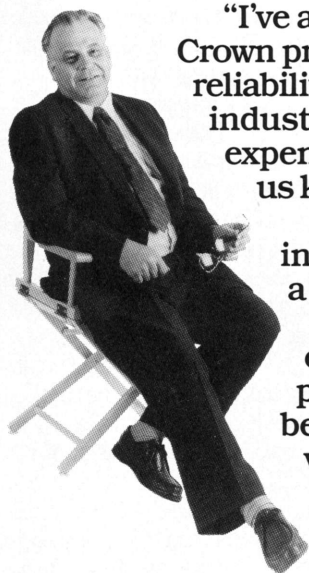
Eastman Kodak Company for the development of Eastman Color High Speed SA Negative Film 5295 for blue screen traveling matte photography. The Eastman 5295 is designed for special applications, primarily for visual effects, where lower light levels can be used for greater economy. This film is produced to dimensional tolerances one-half those of the American National Standards Institute, resulting in improved traveling matte photography.

Eastman Kodak Company for the development of Eastman Color High Speed Daylight Negative Film 5297/7297. Eastman 5297 provides excellent image quality at extended exposure indices under daylight or mixed-illumination conditions. This offers cinematographers the opportunity to work where and when lighting conditions might have been previously unacceptable. As a result, directors of photography are at greater liberty to work with the most appropriate lighting for any scene and to extend their daylight filming hours.

Fritz Gabriel Bauer for the invention and development of the improved features of the Moviecam Camera System. The Moviecam's features include a compensating link movement and an improved sound isolation that renders it virtually silent during operation. The film plane position is maintained precisely under all tilting conditions by means of a pendulum-type counterweight. Digital scene information can be applied optically to the film, and a programming capability provides different speeds for special effects.

Montage Group, Ltd. for the development, and Ronald C. Barker and Chester L. Sculer for the invention, of the Montage Picture Processor electronic film editing system. The processor is the first video editing system designed specifically for the needs of feature films. It allows random access to any frame or section of film stored in its memory, enabling the film editor to make rapid selections for previewing temporary versions of the "final cut." Advanced microprocessing techniques are combined with film-to-film transfers to create a menu-driven, non-linear, film-style "electronic" flatbed editing system, providing editors and directors with increased

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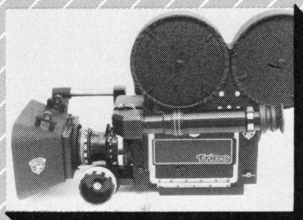


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Technical Achievement Awards were granted to:

Joan Allen of Dolby Laboratories for the Cat. 43 playback-only noise reduction unit and its practical applications to motion picture sound recordings. The Cat. 43 reduces noise from recordings which could otherwise interfere with or degrade soundtracks. The unit is designed for use in situations where complimentary noise reduction is not applicable.

Thaine Morris and David Pier for the development of DSC Spark Devices for motion picture special effects. The Directional Short Circuit devices provide special effects pyrotechnicians with a reliable, economical, safe and repeatable way to simulate electrical short circuits, laser hits and a wide variety of spark displays.

Tadeuz Krzanowski of Industrial Light and Magic, Inc., for the development of a Wire Rig model support mechanism used to control the movements of miniatures in special effects. The Wire Rig is a versatile portable unit which allows a suspended model to be moved in unlimited rotation, and to be tilted in any plane within a range of 45 degrees. With the use of stepping motors, the Rig is capable of pre-programmed repeatable movements. Another advantage is realized when photographing models in the blue-screen process, since support wires disappear in the matte situation.

Dan C. Norris and Tim Cook of Norris Film Products for the development of a single-frame exposure system for motion picture photography. The single frame system can be used in conjunction with existing motion picture production cameras for intermittent film exposures, either manually or automatically controlled. It can be applied to custom or existing equipment such as capping shutters, lamp controls, animation stands, printers or motion control devices. Its size, weight, and power requirements make it adaptable to studio or location applications.

Jan Jacobsen for the application of a dual screen, front projection system to motion picture special effects photography. The dual screen system developed by Jacobsen was the first known motion picture application of a particular Will Jenkins invention. The technique involves projecting an image at right angles to the camera lens and incorporating it into a primary scene. An auxiliary lens is used for the second image.


John Eppolito, Wally Gentleman, William Mesa, Les Robley and Geoff Williamson for refinements to a dual screen, front projection, image-compositing system. In the technique, a secondary image, projected on a small side screen, is combined with the principal image being projected on a larger screen. The images are combined using a beam-splitter in conjunction with mattes in front of the two screens. An auxiliary lens brings the smaller image into focus and eliminates the need for large screens as in conventional front projection process shots, while the mattes make it possible for an actor to move around objects that do not actually exist in the scene at the time of principal photography.

The Academy in recent years implemented a program of upgrading past achievements which have proved to be of more far-reaching importance than was perceived originally. Three past awards were upgraded this year:

Zoran Perisic of Courier Films Ltd. for the Zoptic dual-zoom front projection system for visual effects photography (upgrade from an Academy Certificate conferred in 1979 to a Plaque). The Zoptic device provides a method for standard or zoom projection of a still or moving image onto a process screen while action in the foreground is being photographed with a zoom or fixed focal length lens. The versatility of these combinations extends the possibilities of front-projection photography for special effects.

The Karl Zeiss Company for design and development of a series of super-speed lenses for motion picture photography (upgrade from a Certificate conferred in 1976 to a Plaque). The Zeiss super-speed lenses were among the first to provide cinematographers the means to photograph scenes under adverse lighting conditions. They have been continuously improved and are now widely accepted for motion picture photography.

Bernard Kuhl and Werner Block of OSRAM GmbH for the invention, manufacture and continuous improvements of the OSRAM HMI light source for motion picture color photography (upgrade from a Plaque conferred in 1980 to an Oscar Statuette). Numerous scientific disciplines were simultaneously involved in the invention of HMI light sources. HMI lights have become the standard daylight illumination source for motion picture photography throughout the world.

Awards were made at a special banquet on March 27. 

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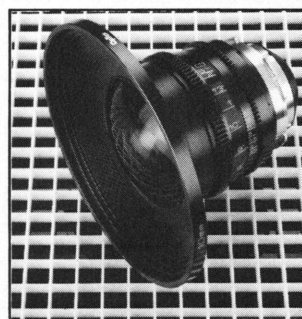
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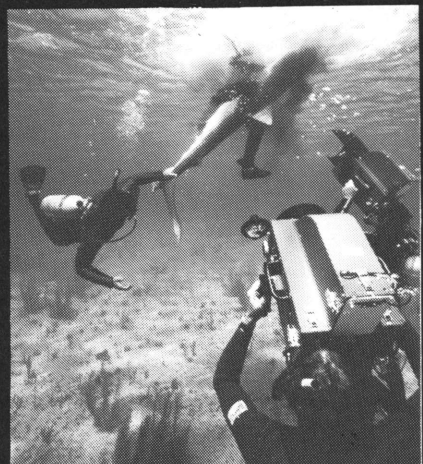
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Les Miserables

Produced by Darryl Zanuck.

Directed by Richard Boleslawski.

Photographed by Gregg Toland, ASC.

The 1935 version of Victor Hugo's classic novel, *Les Miserables* was brilliantly etched in light by Gregg Toland, ASC. Viewing it today is like thumbing through old editions of the book and discovering the beautiful woodcuts used as illustrations. Here is black and white cinematography at its finest.



Fredric March is marvelous as Jean Valjean, but Charles Laughton as Javert is unforgettable. As cinematic art *Les Miserables* stands up to the test of time.

Some shadow detail is lost in the video transfer, but the opportunity to view this classic film again and again makes the release an event for film lovers everywhere.

...

3 O'Clock High

Produced by David E. Vogel.

Directed by Phil Joanou.

When mild-mannered Jerry Mitchell (Casey Siemaszko) is challenged to a fight in the school parking lot by a new kid with a violent reputation, Buddy Revell (Richard Tyson), he tries everything to get out of it. This simple premise provides the makers of *3 O'Clock High* with the impetus for some of the oddest camera angles and eccentric editing you will find in a teen pic.

No credit is given to a director of

photography, but Barry Sonnenfeld is listed as lighting consultant. Steadicam work is credited to Fred Murphy, and Bernie Abramson is listed as second unit director of photography.

The best moments in *3 O'Clock High* are cinematic and are a result of our slightly distorted perspective on the actors.

...

Captive Hearts

Produced by John A. Kuri.

Directed by Paul Almond.

Photographed by Thomas Vámos.

In an imperfect way, *Captive Hearts* captures your attention. Like a series of brush strokes, it lacks detail but catches the eye.

A simple story of a not-so-magical Shangri-La, it is a puzzle without a real solution. Two American servicemen, Chris Makepeace and Michael Sarrazin, are captured by residents of a small community in Northern Japan during the latter part of World War II. They are saved from being executed by the village leader, Pat Morita, who puts them to work as builders.

Makepeace, whose real name is oddly apropos for his character, accepts his situation, however, Sarrazin's gung-ho attitude gets him killed. A love story soon develops between Makepeace and Mari Soto, who plays Morita's daughter-in-law, whose husband was killed in the war.

The action isn't always as interesting as the idea of this island outside the war, which hasn't been penetrated by what is bad in the world. The purity of the village is represented by a constant covering of snow, which makes a wonderful canvas for Thomas Vámos' landscapes and portraits.

...

Good Morning Babylon

Produced by Giuliani G. De Negri.

Directed by Paolo and Vittorio Taviani.

Photographed by Giuseppe Lanci, AIC.

Good Morning Babylon is the story of two brothers, played by Vincent

Spano and Joaquim de Almeida, who emigrate from Italy to America. They are master craftsmen who restore great cathedrals, but can't find decent work in the USA.

Fate brings them to Hollywood, and the cinema's master craftsman, D. W. Griffith, on the occasion of his greatest achievement, *Intolerance*.

The themes of *Good Morning Babylon* intermingle with those of *Intolerance*. Brotherhood, equality, immortality, beauty, spirituality, and art; all of these are covered with Biblical simplicity. The world of silent film, the landscape of Italy and America, even the battlefields of World War I are recreated. Newsreels, glass shots, and vintage autos make the journey back in time believable.

Camerawork and period cameras play a part in the story that is sure to arouse the sympathy of sentimental cinematographers. They will also be impressed by the rich imagery and imaginative storytelling.

...

Amazon Women On the Moon

Produced by Robert K. Weiss.

Directed by Joe Dante, Carl Gottlieb, Peter Horton, John Landis, and Robert K. Weiss. Photographed by Daniel Pearl.

Ten years after *Kentucky Fried Movie*, John Landis and friends have returned to the same format. Writers, Michael Barris and Jim Mulholland replace the Kentucky team of Jim Abrahams, David Zucker, and Jerry Zucker, who have gone on to other things.

Several sketches have been strung together around a Fifties Sci Fi spoof *Amazon Women On the Moon*. Highlights include Arsenio Hall in "Mondo Condo", David Allan Grier and B.B. King in "Blacks Without Soul", Ed Begley, Jr., in "Son of the Invisible Man", Ralph Bellamy and Howard Hesseman in "Titan Man" and Henry Silva in a satire of Jack Palance and "Ripley's Believe It Or Not."

Best of all is "Reckless Youth", with Paul Bartel and Carrie Fisher, a high camp morality play about a good girl who goes bad.

Daniel Pearl moves from style to style, from director to director, from black and white to color, demonstrating incredible versatility. △

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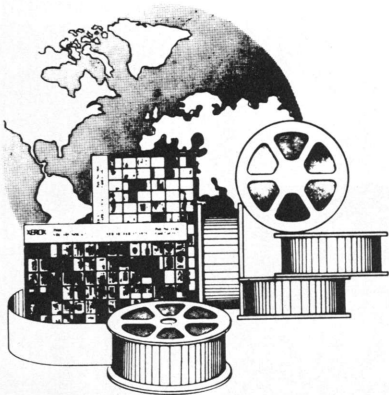
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In Memoriam

Kenneth D. Peach, ASC, whose career in motion pictures was devoted in about equal measure to production cinematography and special photographic effects, died February 27 after a long illness. He was 85 and had been an ASC member since January 1934. He is survived by his wife, former actress Pauline Curley, two sons, Kenneth J., who is also a director of photography, and Martin, a key grip, and a daughter, Pauline.

Born in El Reno, Oklahoma, on March 6, 1903, Peach entered the motion picture field when he was 20. He became a director of photography in 1926. In the latter years of the silent picture era he became a specialist in photographing composite processes, miniatures, montages and matte shots. In this capacity he was with Tiffany Pictures in Hollywood for two years before joining Fred Jackman's technical effects department at Warner Bros.-First National for almost three years. He was process cinematographer for various independent companies for two years and was with Columbia for a year.

Late in 1931 he joined the RKO Radio camera effects department, then headed by Lloyd Knechtel, ASC, where he worked on such notable pictures as *The Most Dangerous Game* and *King Kong*. For the latter he made process shots and directed second unit photography of both live action and miniature animation alternating with the official director of photography, Eddie Linden, ASC.

In 1933 Peach signed a contract that led to a long association with Hal Roach Studio, where he was director of photography of many of the celebrated comedies of Stan Laurel and Oliver Hardy, including their most famous feature, *Sons of the Desert*, and two and three-reelers like *Dirty Work*. He also photographed some of the Thelma Todd-Patsy Kelly comedies, such as *Babes in the Goods* and *Air Flight*, and many of the "All Star" numbers with Charlie Chase and other Roach funsters, with such titles as *Symphony in Sads*, *Crook's Tour*, *Keg O' My Heart*, *Feast Is West* and *Twin Screws*.

In 1939 Peach left the movie field to enter into a business venture. Two years later, with the advent of World War II, he joined the U.S. Navy, serving through 1945. "Upon my release I did the special effects and process photography on several



Kenneth Peach
after his cross-
country flight
when he received
his pilot's license.

independent pictures," Peach recalled in 1950. "I went to work at RKO Studio in June 1946 as a director of photography, shooting process and second unit material for many features – including *I Remember Mama* – and aerial sequences for *Jet Pilot*." He remained with RKO until 1950, when he returned to the independent field as director of photography of the *Cisco Kid* features for Gross-Krasne Productions and 26 episodes of the *Cisco Kid* TV series, the latter photographed in 16mm, 13 *Bozo the Clown* shows and the *Greenwich Village* series.

During the 1950s he photographed numerous TV series episodes, including *Boston Blackie*; *Steve Donovan*, *Western Marshal*; *Texaco Star Theatre*, *Gangbusters*, *The Donald O'Connor Show*, *Dr. Hudson's Secret Journal*, and *Lassie*. He also photographed about a dozen TV features and specials such as *A New Year For Margaret*, *Make Your Bed*, *Charming Billy*, *Rewrite For Love*, *That I May See*, *Calculated Risk*, *White Man's Magic*, *A Drug on the Market*, and *The Quick and the Deadly*. His theatrical features during this period included *Jesse James' Women*, *Gun Brothers*, *Five Steps to Danger*, *The Iron Sheriff*, *Chicago Confidential*, *The Lone Ranger and the Lost City of Gold*, *It! The Terror From Beyond Space*, *Curse of the Faceless Man*, *Hong Kong Confidential* and others.

During the 1960s he continued to work in both theatrical features and TV. Among his features were *Sniper's Ridge*, *When the Clock Strikes*, *Battle at Bloody Beach*, and Walt Disney's *The Incredible Journey*. His TV work included *H.R. Pufnstuf*, *Topper*, *Sea Hunt*, *Follow the Sun*, *Taxi*, *Rhoda*, *Angie* and *The Outer Limits*. He retired in 1984. △

Cinematographer as Storyteller



In theory, true cinema is a primarily visual experience. Many popular films of today, however, seem to use images to merely augment plot structure and storyline, rather than to make powerful thematic statements of their own. The inarticulate nature of images perhaps gives them a less broad appeal, yet therein lies their potential to have strong thematic and emotional impact. Emotion is also of an inarticulate nature. These films may be beautifully, even stunningly photographed, but still unable to exploit the visual possibilities of cinema. *The Unbearable Lightness of Being* (Sven Nykvist, ASC, director of photography) is a welcome exception to this trend.

Dialogue is not unimportant in this film, but it is a partner, rather than a dictator, to the screen image. There are many long stretches with little or no dialogue that are directly and inextricably tied to character and story development. Here the cinematographer's role goes beyond mere moodsetter and towards storyteller. These stretches are not the tired musical

montage sequence in which a series of shots conveniently and shallowly shows a budding romance. The Prague street riot scenes and intercut shots of Tereza and her camera are a revelation for the audience. They give us an effective sense of her growing identity and a better understanding of an aspect of her personality than reams of dialogue could evoke. The audience is not spoon fed this understanding, and as a result, some may find her subsequent defection from Tomas incongruous. In fact, it is part of a perfectly natural progression. The documentary nature of the riot footage only helps these scenes ring true. This is not choreographed, rehearsed and carefully rigged Rambo violence, but immediate and powerful human violence.

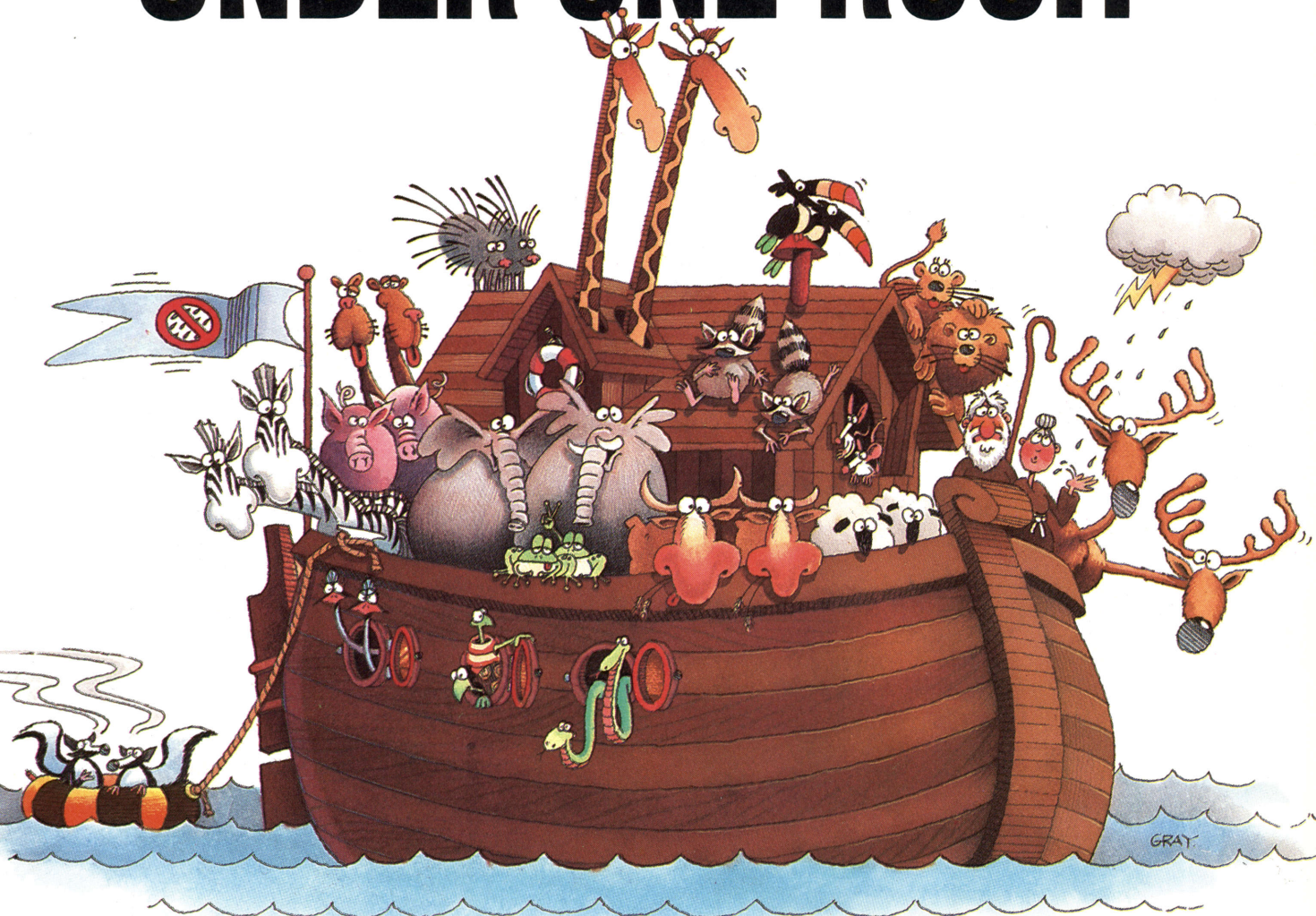
The idea of the visual image as communicator of thematic statement is taken a step further in *The Unbearable Lightness of Being*. The film is an exultation of life, despite its transiency and mystery. The characters learn to take things as they come, and to savor moments when possible.

Attempts to understand more than that are fruitless, but this does not preclude happiness and appreciation for the beauty in life. For the camera, the mysterious beauty of the female form is an expression of the mysterious beauty of life. Sex is a celebration of aliveness. The screen images during these scenes display for us the comedy, tragedy and mystery that is life. Nykvist's graceful and subtle treatment of these subjects is a potent ingredient in the film's recipe. His vision, allied on equal footing with the dialogue, storyline, and the craft of the actor, forms one of the main themes of the film: that of life as bittersweet but beautiful.

Cinematic vision such as this can separate film as artistic expression from ordinary diversion. The integral contribution of the cinematographer's creative images to the telling of a story helps cinema take another step toward fulfilling its vast potential.

—D.H.

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